# DOCTOR WHO MAGAZINE™

No 129 • OCT 1987
MARVEL

[redacted]

## BACK ON TV!

Interview: Director Fiona Cumming

Monster Quiz

Archives: The Curse of Peladon

After another year of ups and downs in the fortunes of *Doctor Who*, the Doctor is back on our screens again! We will be able to judge for ourselves at last whether the Seventh Doctor will confirm our hopes or our fears . . . I, for one, am feeling very optimistic. In the meantime, we bring you more Season 24 news, and talk to Fiona Cumming about her time as a director on the programme. Happy reading – *and* viewing!

Benton's back in action!
Turn to page 34 for further details...

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**NEXT MONTH. . .**

**It's poster time again!** Make sure you don't miss our **fold-out poster** of the **Seventh Doctor and The Rani** in the series by **DWM** artist Alister Pearson!

Also in **Issue 130**, we interview new Doctor **Sylvester McCoy**, talk to **John Nathan-Turner** about the new season, and for Tom Baker fans, feature ***Horror of Fang Rock*** in the **Archives and Fact File. Terence Dudley** is interviewed in an extended *Off The Shelf* and a new comic strip adventure, by Simon Furman, writer of the poll-winning *Nature of the Beast*, begins!

**Issue 130** is on sale from **8th October**, priced **£1.00.** (Yes, that's same price, same format three months running!) **DON'T MISS THIS POSTER FREE GIFT ISSUE!!**

Also out now, the belated Summer Special, renamed the **Autumn Special** in the interests of clarity! This is a **Designer Special,** concentrating on the behind-the-scenes aspect of *Doctor Who* and including interviews with **Julia Smith**, costume Designer **June Hudson** and with a special photo feature of **rare Ray Cusick photographs,** in colour and black and white.

**The Autumn Special**, containing **44 pages, 16 in colour,** is **on sale now, priced £1.95.**

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# You on Who!

**Write in to: You On Who, Doctor Who Magazine, 23 Redan Place, London W2 4SA.**

## *DOTTY DOC*

Thank you for a worthwhile **DWM 127.** Even though I flinched at the price, the contents justified the cost. Adored the strip – nice touches about 'pretentious' TARDISes and a 'cameo' from the murky Voords were well appreciated. *Forum* is a good idea, but I am sure there are hundreds more scientific errata in the programme; 'reverse the polarity of the neutron flow,' and all the horrendous time anomalies which crop up.

Well done for the info on the new season. Briers I am sure will make an excellent villain; it is a strange but true fact that 'sitcom actors' do make good *Who* 'baddies,' look at William Gaunt in *Revelation* for proof of this.

They *must* get rid of the 'Echo and the Bunnymen, title, or I will die of embarrassment. What next? The mind boggles and produces story titles like 'Half Man Half Biscuit' (potentially a good story!) 'Cyber Cyber Sputnik,' and 'The Doctor Goes To Hollywood'. Incidentally, I think Steven Morrissey of The Smiths would make a great Doctor, if S. McCoy turns out to be a dud.

I strongly believe that the Seventh Doctor should be made more vulnerable. The same thing happened with Colin as did with his namesake – he began to turn into a 'superman'. The new Doctor should be an amnesiac, mad, dotty, vulnerable and therefore *alien.* This would add tension, humour and credibility to the script.

I feel like an anxious parent, waiting for the birth of the new Doctor, just as I did last time, full of conflicting doubt and hope. Any doubts about Colin were soon eradicated, as I hope they will be about Sylvester, who could well be a new Tom Baker.

Regeneration is a difficult and painful time for the series and the fans. Please help me through it by producing more of your wondrous magazine.

*Nick Walters,*
*Bristol.*

## *TRIBUTE*

I must violently beg to differ with Peter Wilcock of Deeside who, in **Issue 126** of **DWM,** claimed that Colin Baker 'didn't fit in with "The Doctor" character we all know'. Perhaps he had better consider what *he* considers to be 'The Doctor' character and what others consider it to be, for I consider Colin to be the best and most underrated Doctor yet. He goes on to call Colin's performance, silly, over-the-top, and daft, and verbally burns Baker's obnoxious costume.

John Nathan-Turner, as producer of *Doctor Who,* has made few mistakes in his job. And his choice of Colin Baker to play the Doctor, rather than being one of those mistakes, was rather a brilliant move. What Wilcock calls Colin's enjoyment of the part that 'bubbles out too much' translates, to me, into a terrific and grandiose stage presence that is enrapturing to lose oneself in, and is hilarious to chuckle at when that presence is affronted by one of the Doctor's mistakes.

Another thing that Colin's era as the Doctor brought to *Who* was a disturbing offbeat nature to the role of the Doctor, his relationship with companions and others, and the universe he roams through. This feeling, which moves viewers by setting them slightly off-edge, either by the sight of Colin's nauseous outfit (which I dearly love) or by Colin's alien, snobbish, obnoxious behaviour, or by something else entirely, was entirely rooted in origin in the Colin Baker era of *Doctor Who* and is unique in all of science fiction. Hopefully it will be enhanced in Sylvester McCoy's time, as this strange feeling is something that can easily make *Doctor Who* something very unique and special and lasting, something it will need to survive.

So let's not berate Colin Baker. His performance was very fascinating, very moving, sometimes, perhaps, over the top, but then it did contribute even more to the twenty-four-year-old legacy that has become *Doctor Who.* As such, it (and Colin) have earned tolerance and acceptance, if not downright love and appreciation.

*Kevin S. Decker.*

## *NEW BEGINNING*

In your **Issue 127,** the Longleat review was brilliant and very informative; I for one will be paying it a visit this summer.

In reply to Tommy Wylie from Orkney, concerning *Doctor Who* video releases, I think that *Planet of the Spiders* would be an excellent release. Not only is it from the greatly popular Pertwee era, it also features a regeneration and an appearance of the Whomobile, as well as being a gripping, exciting tale.

As for the new season, I think Sylvester McCoy will be great! He has all the qualities needed, and his costume is not too over-the-top (but it would be much better if he did not have those childish question marks on his jumper). Just imagine him standing next to a six-foot cyberman, with his height, it would bring back some of the original menace of these foes.

As we are to be treated to yet another theme tune and title sequence, I feel the programme will have a new beginning. I only hope it is given the publicity it deserves.

*J. Barrett,*
*Swansea.*

## *LONGLEAT DELIGHT*

After reading in **DWM 126** that **Issue 127** would cost £1.25, I thought, 'Oh, no – more boring old photos,' but I was wrong. The article and photos on the Longleat Exhibition were so good, it prompted my parents to consider seriously taking me there.

On the subject of Longleat, could you please give me an address to write to concerning such matters as 'Do you need a ticket before you get there?' and others.

Back to **DWM,** the new cartoon strip is the best so far but please get the artist a photo of Nicola Bryant, as at first, I was positive it was Mel.

*Doctor Who?* by Tim & Dicky is getting better all the time and if I go to Longleat, I shall be looking out for their *Fun Book.*

*Laurence Conquest,*
*Bristol.*

*We've checked on the ticket query for you and the answer is that you pay when you get there. If you have any other questions, the address to write to is: Doctor Who Exhibition, Longleat House, Warminster, Wiltshire.*

## FROBISHER FAN

I feel I must congratulate you on the brilliant **Issue 127.** The Longleat Report was amazing; only one complaint. On page 21, you captioned one of the photos: *A lifelike Sil.* Either my eyes were deceiving me or I've lost my memory – I saw Kiv!

The comic strip by Grant Morrison was great. I loved the bit about the gossiping TARDISes and I wish people would stop saying 'Down with the penguin'. I think he's really cute.

I'm looking forward to the new season of *Who.* Sylvester McCoy is a very capable actor and hopefully will play the Doctor very well.

*Simon Lys,*
*Dorset.*

*Our apologies for the wrongly-captioned photograph. There's nothing wrong with your eyes or your memory, Simon – the photo was indeed of Kiv.*

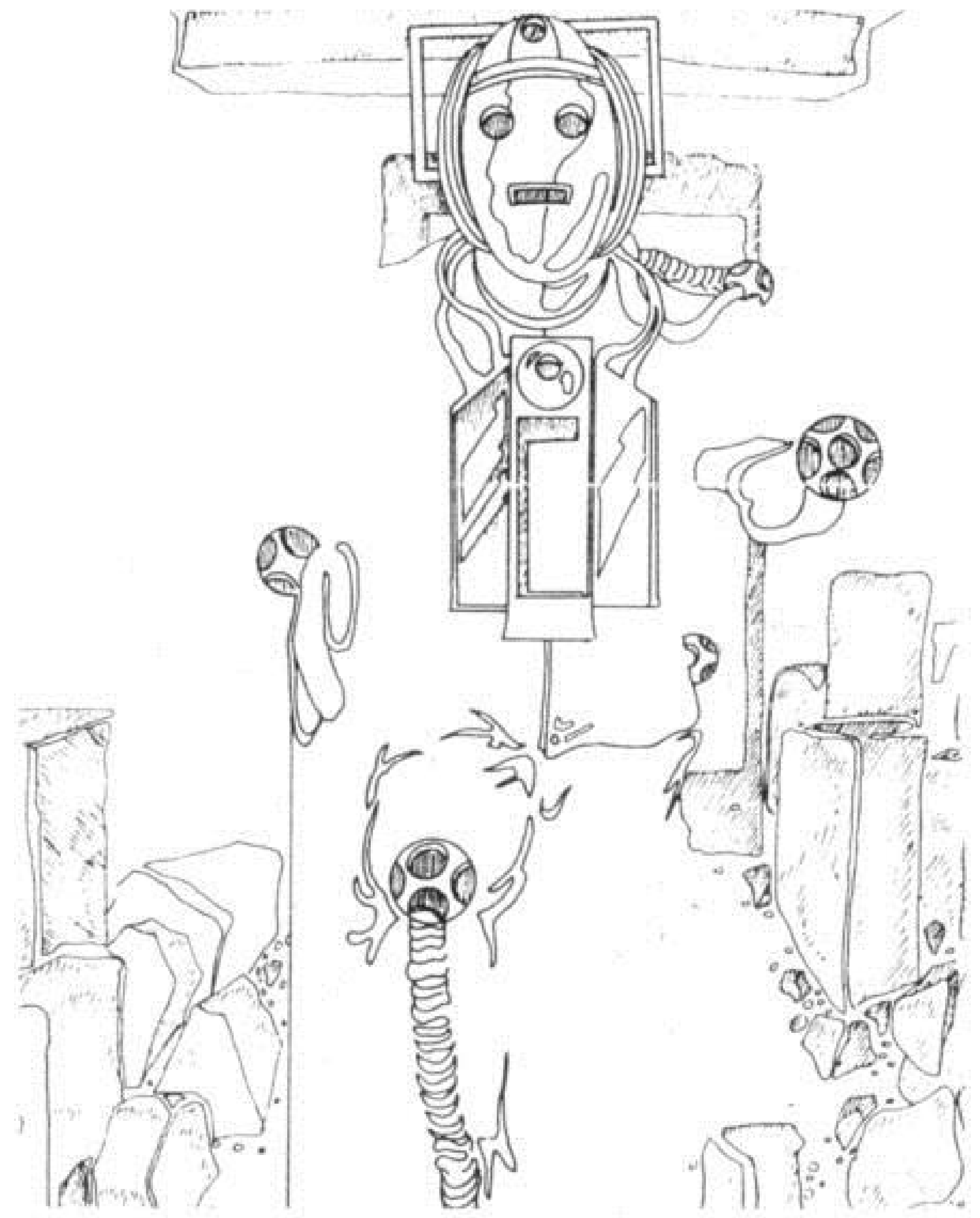
## REGENERATION THEORIES

Pleased as I am about JNT's inspired choice for the role of the Seventh Doctor, I have one niggling query. If Colin is never to return to the programme, how is the vital regeneration scene to occur without him? How are the Beeb going to wriggle out of this one? I have several theories and suggestions on this subject that I thought you would like to hear:

1. The BBC could opt for the 'cop-out' approach – i.e., no explanation of the change at all. This would completely ruin the credibility of the series. (The same was done with the Master and Davros' 'amazing escapes' in the 1985 season.)
2. This is a good one: Colin's incarnation is obviously unstable and volatile, and I suggest that the events of the trial and the revelations about the Valeyard have been the final blow to a turbulent and troubled incarnation. Unstable events do not usually last very long, so the regeneration comes before one would normally expect.
3. The regeneration process itself would be, in this case, a natural regeneration; all the others have been 'forced' – Hartnell's old age, Troughton's trial, Pertwee's radiation sickness, Baker's fall, and Davison's poisoning. By contrast, this natural regeneration takes place because Colin's Doctor was too volatile, always putting the body in too much danger. This natural regeneration would take place over a long period of time, while the Doctor is in a coma – after the turbulent incarnation, this regeneration would be a natural 'easing out' process.
4. Taking 2 and 3 into account, the new season could begin with Melanie watching anxiously over the Doctor's sleeping, shrouded figure. Slowly, he would wake up and Melanie would pull back the covers to reveal Sylvester's confused face. "Oh, what a terrible dream!" he would exclaim. "Did I *really* wear those awful clothes?" (i.e. Sixth Doctor's costume.) This would be in my opinion an acceptable and amusing introduction to the Seventh Doctor.

All this is based on the idea that a natural regeneration would resemble that of a butterfly, that is, slow and peaceful, if you see what I mean.

*Nick Walters.*
*Pucklechurch,*
*Bristol.*



*By Martin Shirley, Carlisle.*

## JUNK THAT JUMPER

I agree with Peter Wilcock, who attacked Colin Baker's lack of presence on the show. Baker didn't fit in with the character of the Doctor because he presented him as a remote, arrogant man. His costume was appalling, especially the version he wore in *Terror of the Vervoids* and it didn't fit in with his appearance or character, ie. Hartnell's grandfatherly image, Troughton's tramp and Davison's cricketer.

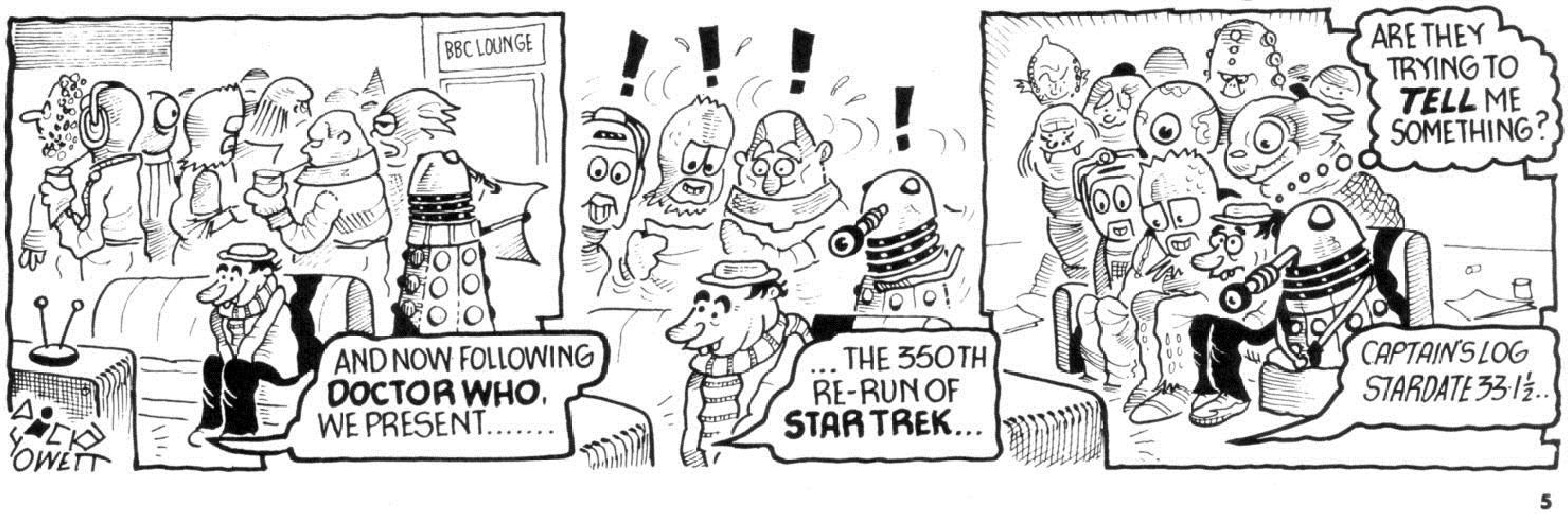
Sylvester McCoy, however, seems a suitable replacement and looks like a mixture of various other Doctors. However, I'm of the opinion that producer John Nathan-Turner still wants the show to be a farce, by allowing that jumper that Sylvester has to wear.

Hopefully the next producer will get rid of these silly and obvious trademarks, and also change the title sequence and logo. That sequence with the stars is boring and dated and it's been used for six years and three Doctors. Let's have something new and different for Sylvester, please.

When can we have a series with about 28 episodes, or six stories again? A 14-part series is too short and the wait for another series too long.

*Kenneth Macleod,*
*Isle of Harris,*
*Scotland.*

## DOCTOR WHO? by Tim Quinn & Dicky Howett


BBC LOUNGE
AND NOW FOLLOWING DOCTOR WHO, WE PRESENT.......
DICKY HOWETT
! ! ! !
... THE 350TH RE-RUN OF STAR TREK...
ARE THEY TRYING TO TELL ME SOMETHING?
CAPTAIN'S LOG STARDATE 33·1½..

# GALLIFREY GUARDIAN

No 129 OCT 1987

## BUSINESS AS USUAL . . .

**For old cast and crew members. Colin Baker's thriller play *Corpse!* opened in London in July at the Strand Theatre. One piece of news from Colin was the alarming announcement that on one of the first performances, he accidentally sliced off the top of his finger with a sword!**

Colin's ex-wife **Liza Goddard,** who appeared in *Terminus* in *Doctor Who,* will be appearing opposite Colin's predecessor in the series, **Peter Davison,** when they both play parts in a new episode of Anglia TV's *Tales of the Unexpected.*

Colin has plenty of work lined up on stage. After completing *Corpse!* he will be playing in a production of George Bernard Shaw's *Pygmalion,* before appearing in the Christmas pantomime *Robinson Crusoe* at Wimbledon, alongside another *Doctor Who* guest star **Rula Lenska** (*Resurrection of the Daleks*).

Meanwhile, Hartnell companion **Jean Marsh,** interviewed in **DWM 125,** is starring as a witch in George Lucas, (of *Star Wars* fame) new movie, *Willow.* This is being filmed in England amid much secrecy. She also made a recent appearance on *Wogan.*

Story Two writer **Stephen Wyatt** has a BBC1 thriller coming up under the title of *Claws* – it is said it will do for cats what *Jaws* did for sharks! **Philip Hinchcliffe** is the writer and producer on a new six-part TV serial entitled *Bust,* while ex-director **Gerry Mill** (*The Faceless Ones*) is at the helm of a new comedy/drama series for the BBC entitled *Pulaski.*

Writer/director **Peter Grimwade,** soon to be interviewed in this magazine, has just had a new book published by the Star imprint. Its title is *Robot.* Finally this month, after the season finishes recording, **Sylvester McCoy** will be returning to the National Theatre for a run in their production of *The Pied Piper,* while **Bonnie Langford** will also be back on stage, in a Christmas season of the musical *Charley Girl,* which starts at Birmingham.

## AND THE NEW SEASON . . .

Producer John Nathan-Turner now thinks it is "unlikely" that the third story will change its title from *Delta and the Bannermen* to the alternative, *Flight of the Chimeron.*

In July, several newspapers carried photo-calls and reports from the location for this story which guest stars comedian and entertainer Ken Dodd. Ken told *The Daily Star:* "I'm tickled, *Doctor Who* is one of the great British traditions, like Test matches and pantos."

The increased musical content of this story will hail from the era in which part of it is set – the 1950s.

John Nathan-Turner would like to see this music commercially released, but nothing has yet been arranged. The new theme will hopefully be out in time to co-incide with the start of the season, but in a break with tradition it won't be through BBC Records.

In the third story, Stubby Kaye plays Weismuller and Hugh Lloyd is a Welsh bee keeper going by the name of Garonwy (get those Welsh dictionaries out). After completing this adventure, the team had a week's break during which Sylvester McCoy attended an American convention and the rest of the team had a chance to re-charge their batteries, especially director Christopher Clough, who directs Story Four.

## VIDEO NEWS

BBC Video have released ***Death To The Daleks*** to see how well first run material will do at the cheap price, so let's hope this will be a success and encourage them to do more in the same range.

*Death To The Daleks* is the second Jon Pertwee Dalek adventure to hit the shelves and was chosen for its obvious commercial appeal. To our knowledge it has been released complete – the opening scene of a spaceman being speared to death is intact, though it was cut on the Australian print, and nothing else seems to be missing.

It's a strange story – the first two episodes seem much better than what comes later. Though there are some impressive sequences, especially on location, director Michael Briant is not up to his usual form. Some of the C.S.O. is very poor indeed and the acting is variable.

The second half is dragged down by the dreadful Exxilon city sequences, but the script itself is quite inventive and at the budget price well worth the money, though you may prefer to choose one of the two re-released £9.99 titles (***Pyramids of Mars*** and ***The Seeds of Death***) first.

Meanwhile subscribers to the SuperChannel service have been enjoying selected episodes from the Tom Baker era and as clearances continue, these showings will increase. The only snag is that the equipment needed to subscribe is not cheap – D.E.R. for example offer a rental system at over £750 a year!

## LAST-MINUTE PANOPTICON NEWS

Anyone considering whether to attend the **DWAS Panopticon Eight** on Saturday 12th and Sunday 13th September has just got time to do something about it!

Confirmed guests include **Peter Davison, Nicholas Courtney, Richard Franklin, Tony Selby, Victor Pemberton** and **David Banks.**

Last-minute registration (Members £14.00/£25.00, Non-members £16.50/£29.00 for one/two days) should be sent at once to 21 Norwich Road, Exwick, Exeter, Devon EX4 2DN. Please enclose a stamped, addressed envelope and make your cheque/postal order out to DWAS.

If you're worried that you won't receive your registration in time for the event, you could try registering at the door. DWAS say they aren't meant to accept them but you never know!

Panopticon Eight is taking place at Imperial College, South Kensington, London.

Full details appeared in **Doctor Who Magazine Issue 126.**

# NEW SEASON PREVIEW

## story 2

**A home of one's own is usually regarded as a place of safety and security. But this is not the way it strikes inmates of the huge housing block which is the location for this second adventure of the season.**

Having survived the tribulations of a new regeneration and the interference of the Rani, the Doctor and Mel little expect to fall straight into even more problems in another futuristic environment, but that's exactly what happens in *Paradise Towers,* which comes from a writer new to *Doctor Who,* Stephen Wyatt.

Wyatt has produced four episodes containing a marvellous mixture of black comedy and pathos. It is often said that well-written characters are the key to the best drama, and if that is the case, then this story is going to be a winner.

With many strong parts to fill, director Nick Mallett has been able to line up an absolutely first-rate cast who, by all accounts, had a whale of a time working together. Taking leading parts are Brenda Bruce as Tilda and Elizabeth Spriggs as Tabby, two eccentric but rather sinister old ladies. If you've ever seen the classic Cary Grant film *Arsenic and Old Lace,* then you'll have a very good idea of the deadlier side that can lurk beneath apparent sweetness and warmth.

Brenda Bruce was Aunt Betsy Trotwood in Terrance Dicks' and Barry Letts' production of *David Copperfield* last year, while Elizabeth Spriggs is familiar from her matriarchal roles in both *Fox* and *Shine On Harvey Moon.* Mallett claims they were both chosen for their authority and their ability to command attention as seemingly unassuming characters.

### DOUBLE ACT

Richard Briers as the Chief Caretaker is playing his first role as a villain on television. Clive Merrison, who appears in a kind of double act with Briers during the story, scored much success with his role as the abrasive foil to Denis Lawson in ITV's *Kit Curran Radio Show.* In *Paradise Towers* they perform brilliantly together, combining bite and abrasiveness to great effect in parts that are central to the viewers' understanding of just what is going on at Paradise Towers.

Also taking part in the action are; Judy Cornwell as Maddy, Catherine Cusack as the Blue Kang leader and Mark Strickson's wife Julie Brennan, who plays the leader of the Red Kangs, whose purpose is fairly 'guessable' if one considers that much of the sub-plot of the story revolves around an enormous experiment. This could be anything from benign to hostile, though one might reasonably suppose that it has more to do with whoever is running this weird and creepy set-up and is consequently of the hostile variety.

It's been a fairly common theme in the series that some alien life form is working behind the scenes of an apparently human organisation, but what lurks behind the facade of Paradise Towers is not as predictable, though just as insidious.

What the great purpose behind all the goings-on at Paradise Towers actually is and where the secret of the basement really comes from remains unanswered – until October, when this story will go on air.

### CLEAN UP

Fans who are supporters of tidiness and order will also find much to amuse them in this script, as the old phrase, 'cleanliness is next to godliness' becomes quite literally the case for the unfortunates who prevent Paradise Towers' automated cleaning system from operating smoothly. And as for those who disapproved of certain aspects of the late Robert Holmes' *Two Doctors,* there might be a few shocks in store – and that's a big clue.

However, there does not seem to be any unnecessary or horrific violence on display in this production, as apart from the show having got itself burnt on this matter before, it is also diffused by the heavily humorous aspect of the forthcoming episodes.

New script-editor Andrew Cartmel seems almost to be going for a gently menacing approach, with nothing in the new season's adventures actually to horrify or cause nightmares, though some of the concepts are genuinely frightening if one's imagination gets going . . .

On the production side, this adventure enjoyed two days of location shooting in weather which was not exactly idyllic. The story then received the usual two blocks, two days and three days respectively, of videotaping in the studios at Television Centre.

The designer for the production is the experienced Martin Collins, and he has devised some excellent sets for this heavily studio-orientated production. On the Visual Effects front, Simon Taylor has supplied the essentials; as usual, they will be a key factor in this show's success or failure. Make-up designer is Shaunna Harrison, fresh from *The Trial of a Timelord,* and Costumes come from Janet Tharby, who worked to great effect for the programme on *Resurrection of the Daleks,* back in 1983.

Commissioning a writer new to the series sometimes works, only failing if that person doesn't understand what makes the format tick. Happily not only does *Paradise Towers* fit into the established style of the programme, its writer also brings with him a refreshing multitude of new ideas and approaches that should give Sylvester McCoy a very strong follow-up to his much awaited debut.

● **Richard Marson**

## ARCHIVES

First Shown: Feb 1972.

# The Curse Of Peladon

### EPISODE ONE

It is a stormy night and the Castle of Peladon is illuminated only by flashes of lightning. Within, Chancellor Torbis sweeps into a throne room, where the young King Peladon and his High Priest Hepesh await. The King's mute champion Grun stands in the background.

Torbis announces that the delegate from Alpha Centauri has arrived, leaving only the representative from Earth to appear before talks can start. Hepesh tries a last-ditch attempt at dissuading his king from this 'folly', but Torbis simply dismisses Hepesh's superstition, which makes him believe that they will bring the Curse of Aggedor upon their heads.

Peladon stops the quarrel, as it plainly upsets him, and Torbis says that this argument is not his wish. In spite of Hepesh's still apparent dissatisfaction, Peladon recognises that these men have virtually raised him, and that come what may, providing all goes well, the planet will join the Galactic Federation.

Torbis leaves and within yards of the Throne room is struck down by a furry beast, his cries bringing the King, Hepesh and Grun to the scene. The latter arrives in time to see the creature and indicates to Hepesh that it is Aggedor. The High Priest is now certain that the Curse he spoke of will be fulfilled.

The TARDIS appears on the side of the Castle's cliff base. After announcing a perfect landing, the first since he got the ship working again, the Doctor is surprised when the console room jolts. Opening the doors, he realises they are teetering on the edge of the cliff and with some difficulty helps Jo out. The ship tumbles down the crevasse, and there is no alternative but to climb up in search of help.

In the throne room, Alpha Centauri has arrived and is soon disturbed by Hepesh's tale of the Chancellor's death. The King calms him. Jo finds a tunnel in the side of the mountain and leads the way in, while Hepesh takes Alpha Centauri into the delegate's chamber, where his colleague Arcturus is also alarmed by the news of Torbis' death and demonstrates that he is armed with a laser to protect the delegates if need be.

Jo and the Doctor pass a shrine to Aggedor as they venture further into the citadel. Hepesh and the King are alone. Peladon remembers his Priest's guidance when he was a boy and is still upset that his other mentor is dead. Hepesh tries to persuade him that the aliens are not to be trusted and only want what they can get from Peladon, but he only orders the Priest to summon the delegates.

Jo and the Doctor hear a roar in the distance and are amazed when they just avoid bumping into guards seconds later! The Ice Lord arrives in the throne room and Peladon desperately tries to assure him and the other delegates that Hepesh's fears are just superstition and apply only to this planet.

The Doctor and Jo are ushered in and Ice Warrior Izlyr instantly assumes them to be the Earth delegates. He introduces his subordinate Ssorg, while Grun slips out on a signal from Hepesh. The Doctor and Jo, introduced as the Princess Jo of TARDIS, quickly take on their new identities. It is agreed that they will have help rescuing their ship, which they explain crash-landed, leaving them without their credentials.

Just outside the throne room, Grun emerges on a ledge above the corridor. As the Doctor and Jo are filled in on the situation, Grun places a wooden privar behind a statue of Aggedor standing on the ledge. The Doctor stops the delegates squabbling in the throne room, and suggests they withdraw to talk in private. They leave, and it is obvious that Peladon is very taken with Jo. In the corridor, the Doctor sees the statue about to plunge down upon the delegates' heads . . .

### EPISODE TWO

The Doctor pushes all to safety just in time and Grun slips quietly away in the aftermath. Hepesh declares that Aggedor has been merciful, but the Doctor, supported by the others, but especially the cowardly Centauri, demands an investigation. Grun returns to the throne room via a secret panel.

In the debate that follows, the delegates are increasingly put off the idea of Peladon joining the Federation by Hepesh's fervent insistence on the hostility of Aggedor. But the King intervenes and dismisses this, reasoning that his planet is still undeveloped and needs the Federation's help to become civilised.

During his speech, Jo slips off to investigate, prompted by the Doctor, who asks the King who the people will believe – him or Aggedor? Jo finds large footprints on the ledge as well as some kind of gadgetry. She leaves with it. Peladon is continuing to plead his case when she returns to the company, and the Doctor suggests they adjourn to think about it.

All leave, except Jo, whom Peladon requests to stay for a while. He is charmed by her, and recalls that his mother came from Earth. She tells him she believes in his integrity, but as soon as he asks her to plead his case to the commission, Jo feels she's being used and storms off.

At the shrine, Hepesh instructs Grun to kill the Doctor, the evil influence between the King and his true destiny. The Doctor and Jo are now in their own quarters and the Doctor is examining the gadget she retrieved, with a jeweller's eyepiece. He identifies it as a kind of electronic key, used by the Ice Warriors.

His suggestion that Jo saw Ssorg's footprints is at odds with her memory of Ssorg being in the place where the 'accident' happened. He tells Jo of the Ice Warriors' warlike nature and points out that Ssorg was the only delegate strong enough to push the statue. Jo suggests they just get the TARDIS and leave, but it is obvious that the Doctor is enjoying his newfound authority here. They embrace fondly, and then an alarm shrieks out.

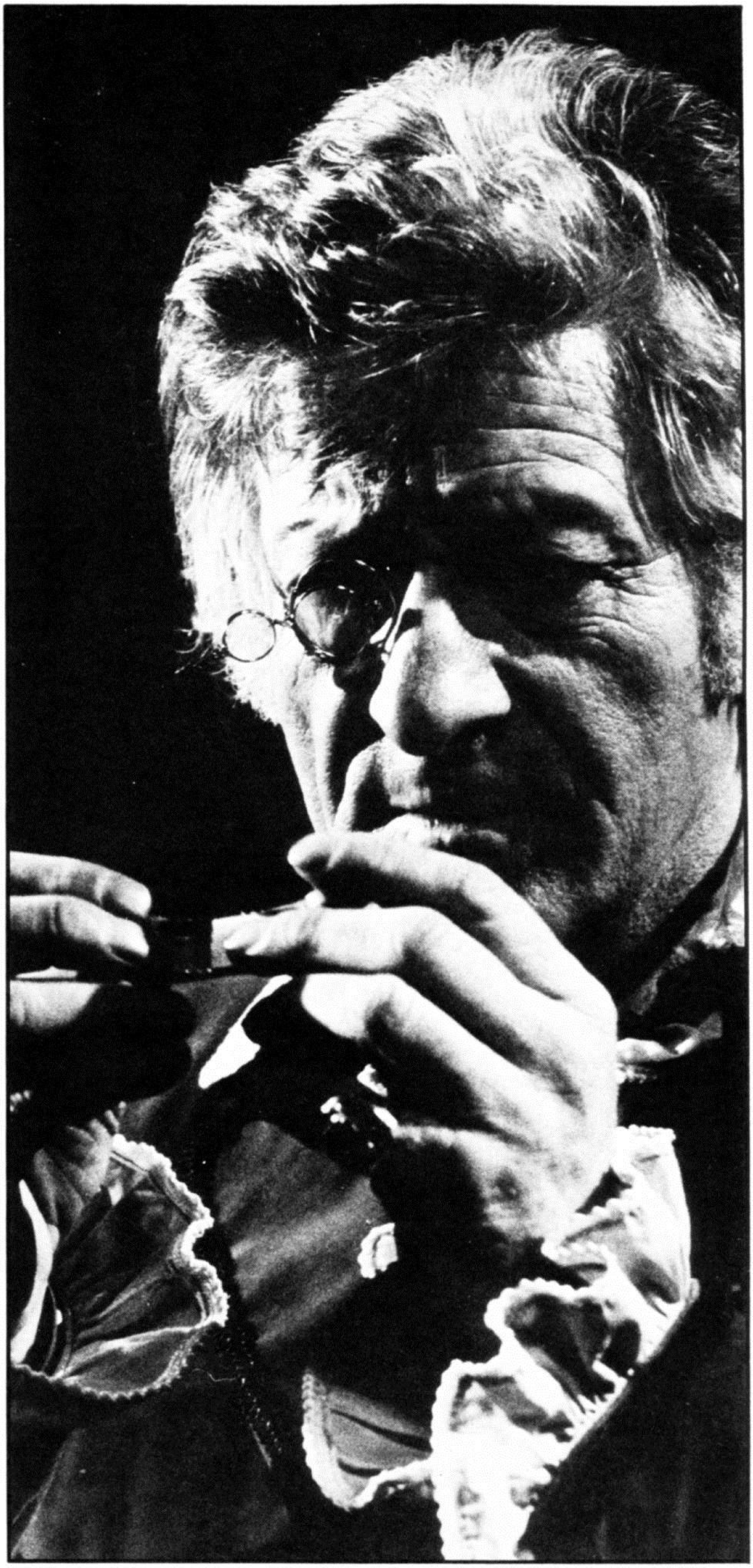
They dash off to find that the alarm is coming from Arcturus' room. The creature's life-support cabinet is belching smoke and the Doctor discovers a vital piece of circuitry has been sabotaged. As Izlyr, Hepesh and Centauri arrive, Jo slips out. The Doctor and Izlyr appear to blame each other for the incident.

Jo hunts in the Ice Warriors' room for the unit, which she finds, just as Ssorg enters. She is soon discovered hiding and the Warrior takes the device, saying it isn't theirs, and leaves her locked in the room.

Arcturus cannot remember his attacker, as his circuits are damaged. The Doctor leaves the room and is met by Grun, who guides him away, watched from the shadows by Hepesh. The other delegates speculate that Jo is here as a possible link with Peladon – a chance for a profitable but reprehensible union with Earth. Ssorg arrives with the unit he says he found in Jo's hands. The latter manages a difficult escape from her 'cell' via a window ledge outside. She runs off.

Grun indicates that Jo is in trouble as he leads the way for the Doctor. In fact, Jo is lost. Hearing a roar behind her, she is confronted by Aggedor and naturally runs away. The roars continue and the frightened Grun leaves the Doctor on his own. Jo runs into Ssorg and Izlyr. She tells them what happened, but Aggedor has gone.

They resolve to get answers by ▷



◁ helping her to find the Doctor, who is now being hunted by Aggedor. Back in the Ice Warriors' quarters they convince her that they are now peaceful creatures and back this up by showing the sabotaged device to be capable only of making Arcturus uncomfortable, but certainly not killing him.

The Doctor is tracked down into Aggedor's shrine, where he is apprehended by Grun and Hepesh. Accused of sacrilege, he stands before the King in the throne room. Peladon says there can be only one punishment – death.

## EPISODE THREE

To Hepesh's scorn, the Doctor states that no sacrilege was meant. Izlyr intervenes, suggesting a royal pardon which would impress the Federation, but both Hepesh and Arcturus point out that it is a Federation principle that planets' laws are sacrosanct. Jo pleads and Peladon offers one alternative – trial by combat with the King's champion, Grun. With guards, Hepesh leads the Doctor to his room. The latter warns his death will cause a scandal.

Jo derides the King but he tells her he cannot act – he then suggests that perhaps with someone by his side . . . and quickly proposes to her. Jo cannot comprehend this clash between the King and the man, one the executioner, the other the romantic, and she leaves him upset and confused.

Hepesh informs the Doctor that the door will be left open for him, as he doesn't desire his death. The delegates confer and Arcturus suggests there is a conspiracy to divide Federation unity. Hepesh gives the Doctor a map, telling him he will be allowed to escape with the Princess in the recovered ship. Hepesh explains that he fears counter-attack from the Federation and that even unprovoked, they will simply enslave the planet. When Hepesh says, 'We do not stand alone,' the Doctor's curiosity is aroused.

The debate about what the delegates should do reaches stalemate – they are hemmed in by protocol and can do nothing. Jo leaves, followed by Ssorg. The Doctor has fixed a spinning mirror onto his sonic screwdriver. Picking up the map, he departs, Ssorg summons Jo and tells her that they will help the Doctor, as he saved Izlyr's life before.

A plan is reached where the Doctor will escape with Jo, after being brought by Izlyr to the tunnel to which Jo will now go. However, their plan has been overheard by Arcturus. The Doctor is making his way, as Hepesh informs his guard to search for the alien and to kill him if he resists.

The Time Lord hears a roar and sees Aggedor, whom he approaches with the spinning mirror held out in front of him. Hepesh tells Grun that their ally's work has meant that whatever happens, the Doctor will be discredited. The Ice Warriors discover the Doctor gone and move swiftly off. The Doctor has used the mirror to hypnotise Aggedor, but Jo rushes up with a brazier and deaf to all pleas frightens the beast off. She is very apologetic, and they go to find Peladon.

They arrive in the throne room, where Hepesh is telling the King and the Ice Warriors that having escaped, the Doctor's life is forfeit. To this, the Doctor simply explains the truth about Aggedor which enrages the High Priest. But the King does not feel able to permit a search and the Doctor is led off once more.

The trial by combat starts with the delegates arriving; Ssorg armed with a sonic cannon, while the Doctor and Grun lower themselves into a huge pit to fight. There follows a tense cat-and-mouse-style conflict, which the Doctor narrowly wins. However, he spares the King's champion and Peladon concludes the fight. In an instant, Arcturus extends his gun to fire. Jo screams . . .

## EPISODE FOUR

The Doctor turns in time to see Ssorg use his sonic cannon to kill Arcturus. Hepesh leaves with a guard, while Jo and Peladon now realise that Arcturus was behind everything. In the throne room, the attack on Arcturus is explained as a put-up job – just as Izlyr suspected, while the circuit was planted in the Warriors' room by an agent, probably Grun.

The Doctor also explains that Hepesh had found Aggedor among a few beasts still in existence on the mountain and had trained him to act as a convenient ghost. A stricken Peladon is informed that his High Priest wanted to trade power on the planet for the country's minerals which Arcturus' people needed. Hepesh is still free, however, and roaming in the catacombs.

The Doctor thinks he will accuse the Ice Warriors of murdering Arcturus, as

this would create war within the Federation, as the worlds of the Ice Warriors and Arcturus are long-time enemies. Hepesh sees the Federation bringing slavery to Peladon and he will go to any length to prevent this. However, any war would start on Peladon and ruin the planet – the Doctor suggests the King acts first, by replacing Hepesh.

Hepesh meets the Captain of the Guard, who bows to him. The King is worried that if he replaces Hepesh, the shame would destroy the man and might cause civil war in which the Federation are not permitted to interfere.

Grun slips from the room while all agree to convene in order to persuade the reluctant Centauri that in this emergency they must intervene. Grun wedges open the way to the tunnels with a rock.

The Doctor sees this and sends Jo to persuade Centauri with the others, and then to act. He reminds her that in the event they are actually imposters and so something must be done now. The Doctor closes the door behind him. The Captain tells Hepesh they are ready to attack. The King is to be imprisoned but not harmed.

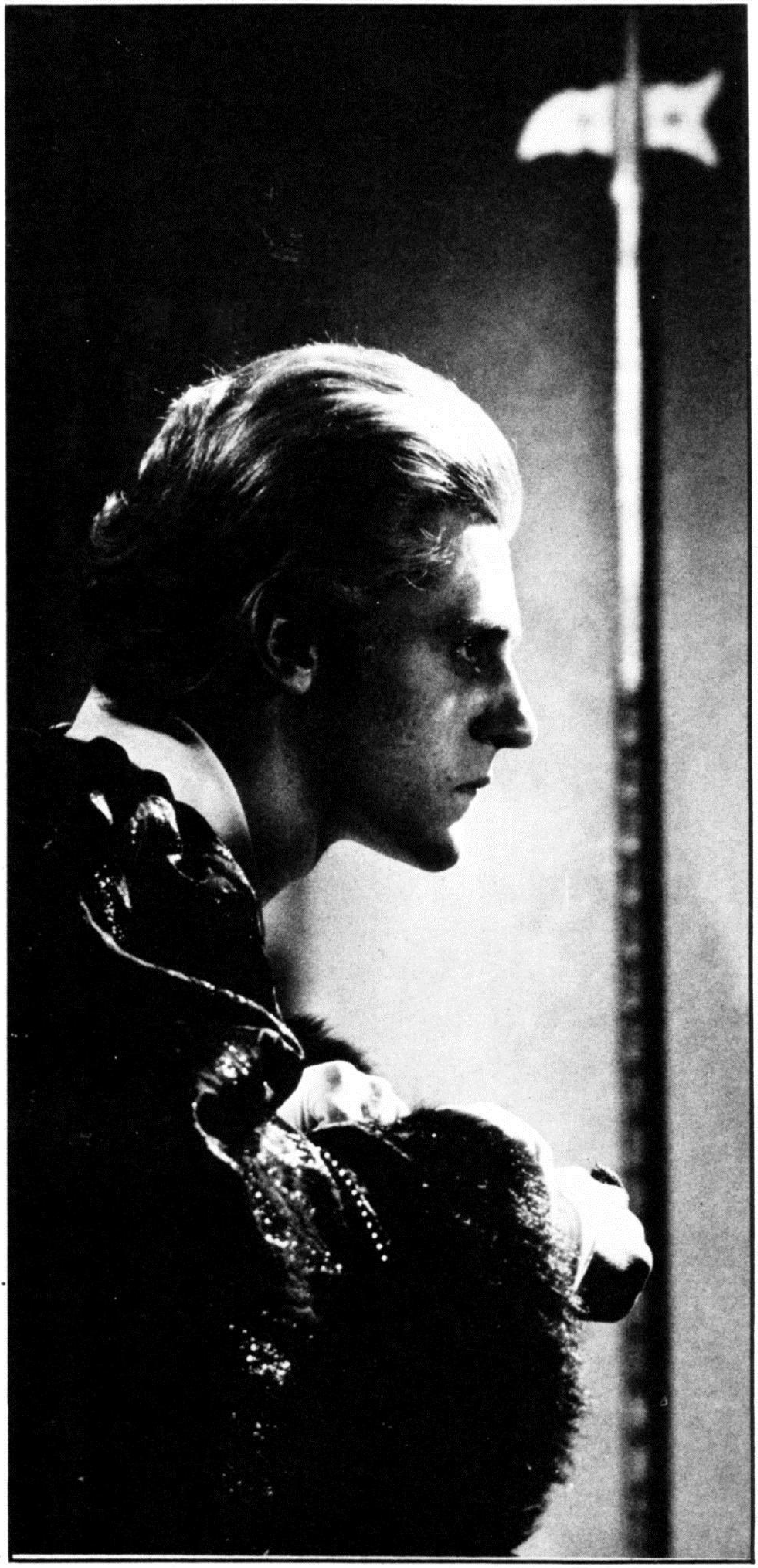
Grun arrives and tries to force Hepesh to come with him, but eventually, with the Captain's help, Hepesh can only silence him by knocking him out. The High Priest indicates that all is prepared.

At last Jo gets an agreement to help and Ssorg goes to inform the Federation, as Centauri discovered his communicator broken that morning. Jo is shocked when Izlyr mentions what he now assumes to be inevitable – her marriage to the King!

Hepesh leads the guards into the Citadel. Ssorg discovers his communicator has also been smashed. The Doctor discovers Grun and quickly learns of the situation. Hearing a roar, he leads Grun off by the hand. Jo tells the others she has no marriage plans and Ssorg returns with the news of the sabotage – they are completely cut off.

Overcoming resistance, Hepesh leads his men towards the throne room. Centauri is irritating all the delegates with its endless moaning and it will not be reassured that Hepesh will not dare to attack members of the Federation. Hepesh and his men storm and overcome the throne room and the High Priest gives the sad Peladon a choice – return to the old ways or meet his end.

The Doctor and the terrified Grun find Aggedor and the Time Lord begins to hypnotise him again. Hepesh arrives at the delegates' room and demands to know where the Doctor is. He orders them to follow him to the throne room. The Doctor ▷



◁ leads the tamed Aggedor and Grun off. Hepesh tells the delegates to go in peace and never bother the planet again.

Then the Doctor arrives with Aggedor, and instantly all the rebels fall to the floor, except the infuriated Hepesh who grabs a brazier to show he controls the beast. However, it kills him and not the Doctor, the High Priest dying in the arms of his beloved King.

Peladon gives out a general pardon. Days later, Jo and the Doctor are looking forward to the coronation. The now friendly Aggedor ambles up to the Doctor, who takes him off to lock him up. Peladon arrives and tries once more to win Jo's hand but, though moved, she says no. Upset, she persuades the Doctor they should leave without going to the coronation.

They are just in time, as the real delegate from Earth has just turned up and is very angry at her reception. Izlyr takes her to see the Doctor and Jo, but just as he and his curious party arrive in the delegates' room, the TARDIS fades away. The Earth delegate stands open-mouthed . . .

*THE CURSE OF PELADON* starred **John Pertwee** as the Doctor and **Katy Manning** as Jo Grant, with guest stars **David Troughton** as King Peladon and **Geoffrey Toone** as Hepesh.

# fact file

## THE ORIGINS

During the planning of the Ninth Season, script-editor Terrance Dicks and producer Barry Letts decided that they wanted a season that would feature plenty of monsters, and that it was high time they used some of the programme's own legacy, instead of creating new opponents for the Doctor.

To this end, they commissioned stories featuring the Daleks, the Master, the revamped Silurians (now Sea Devils) and the evergreen Ice Warriors. Dicks was a great friend of the Ice Warriors' creator and writer Brian Hayles, and Hayles was delighted to conjure up another yarn for his favourite *Doctor Who* inventions. This time it was decided to set the Martians on another planet altogether and to add a series of twists to viewers' expectations.

Here is Brian Hayles, talking about the story back in 1978: "I was evolving a new landscape in terms of inventing a civilisation called Peladon. It wasn't evolved as a saga, although in fact it could well have developed that way, because the planet had a history behind it – in my mind at least. The original was going to be a one-off called 'The Curse'. (As for the Ice Warriors), if you followed their psychology they were still basically the same people. The Doctor accepted their help very reluctantly, because he knew they could turn nasty at the drop of a scale or something!"

Making the Ice Warriors more benevolent was a twist accentuated by the build-up to their early appearances and their fearsome nature was exaggerated still further by all the trailers shown for this story.

## THE FILMING

This story and its follow-up, two seasons later, were the only Jon Pertwee adventures not to feature several days of location filming. There was some interior filming, however, though only at the BBC's Ealing studios. Designer Gloria Clayton created a vertical slope on which the TARDIS could land, and up which the Doctor and Jo could climb.

This made the special effects sequences, especially the shot of the model TARDIS tumbling down the cliff, fit in a lot more smoothly than if the rock exterior had been video-taped in the studio. Unfortunately, building a vertical slope had many hazards, in terms of falling parts of the set, and this production was the last allowed this kind of luxury.

In future all similar requirements had to be met in the same way that Batman used to climb up the walls of tower blocks – by filming the vertical set horizontally and turning the camera so that it looked upright and not flat. Ealing studios were also used to provide the locale for the big fight between the Doctor and the King's champion Grun. The actual setting was one of the empty water tanks that had been used by *Doctor Who* to represent the sea in *The Highlanders.*

## THE COSTUMES

It was also decided that Jo could hardly go to such an alien planet in the kind of trendy gear she was usually seen in, as this would have made less credible the Doctor's assertion that Jo was a Princess of the planet Earth. Consequently Terrance Dicks inserted a few lines in the opening scene explaining that Jo was, 'all dolled up for a night out on the town with Mike Yates' before being whisked off into time and space at the last minute.

Costume credibility was also taken into account when it came to the first appearance of the alien Alpha Centauri. The director was the late Lennie Mayne (who also helmed *The Three Doctors*) and his language was always colourful. He was very forthright in his opinion of the costume, which was covered by a cloak from costumes as a result.

As for the Ice Warriors, both suits came from stock, which was fine as the actors who played them, Alan Bennion and Sonny Caldinez, were the same ones who took the parts in the previous Ice Warrior adventure *The Seeds of Death.*

David Troughton, who played King Peladon, was the son of ex-Doctor Patrick Troughton. David had made his first television appearance in the show some three years previously during *The War Games,* and this part, offered him without an audition from producer Barry Letts, was his first major television role. His work was helped by the fact that he was already great friends with Katy Manning.

*The Curse of Peladon* was broadcast second in order that season, though it was actually recorded third, after *The Sea Devils.* The result of this was that the story hadn't been completely taped by the time the first episode went to air, a situation unthinkable now. Consequently, editing and dubbing was finished only hours before the final episode was required for screening.

A lot of the potential audience for this adventure was wiped out by the miners' strike, which caused power cuts across the country. This was perhaps an influence when Hayles came to write *The Monster of Peladon,* which was screened in 1974 as Pertwee's penultimate adventure, just as another miners' strike was breaking out!

*The Curse of Peladon,* an effective tribute to the Hammer film style, was repeated in 1982 as part of the *Doctor Who and the Monsters* season and was novelised by Brian Hayles for Target Books. Incidental Music came from the prolific Dudley Simpson and the big fight scene was arranged by Profile, with Terry Walsh acting as Jon Pertwee's stunt double.

○ **Richard Marson**

# OFF THE SHELF

**A regular look at the world of Doctor Who in print. . .**

*At this stage in his lives, the Doctor was a tall, strongly built man with a slight tendency towards overweight. Beneath the mop of curly hair the face was round, full lipped and sensual, with a hint of something cat-like about the eyes. The forehead was broad and the nose that jutting beak that seemed to pursue the Doctor through most of his incarnations. This Doctor was a solid, powerful figure, exuding confidence and energy, yet with something wilful and capricious about him.*

*This extravagent side to his nature was reflected in his costume – the yellow trousers, vivid enough in themselves, were positively sober compared to the multicoloured coat that might have made Joseph envious. Reds, yellows, greens, purples and pinks, all in varying shades and hues fought savagely for predominance. Clashing violently with the decor around him, the Doctor stood, lost in thought.*

Now I'm the first to admit that Terrance Dicks comes in for a lot of flak, often in these pages, for his sometimes lack-lustre novels based on the more recent TV adventures of the Doctor.

Well, here are some equally justified praises – Terrance's adaptation of the late Robert Holmes' *Trial of a Time Lord* opener *The Mysterious Planet* is really jolly good, as they say. If it is let down by anything, it is simply that *The Mysterious Planet* wasn't exactly a great story to start off with – a definite weak start to the *Trial* run, and one which I feel Robert Holmes would have brushed up quite considerably had his ultimately fatal illness not prevented him from doing so.

With the exception of Glitz and Dibber, most of *The Mysterious Planet*'s characters were less than two dimensional, and here we see Terrance's skill at developing them, most notably the over-the-top and clichéd barbarian queen Katryca.

Perhaps the only complaint about Terrance's style here is the same one I levelled at Pip & Jane Baker's *Terror of the Vervoids* novel a couple of months back. It is that just because the adventure is so recent, there's no reason to avoid detailed descriptions of people and places. The Doctor, Peri and The Valeyard all come off well, but the dear old Immortal Drathro! We find out that he has a *'massive metal body'* with a *'terrifyingly blank curve of metal in place of a head'* and later that he *'towers'* above everyone. Apart from that, 'tis a little bland.

The story moves along at quite a good pace, although I wish the scenes weren't as short as they are – surely in a book, three or four scenes could be tacked together, and others could start with the traditional old 'meanwhile back at the ranch', or whatever. Also the courtroom scenes do detract enormously from the flow and it's very distracting to be reading a passage and suddenly think, hang on, we're not in real time any more, this Doctor is the court version, not the Ravalox version.

Altogether though, *The Mysterious Planet* is a good book, easy to read, and it won't leave you disappointed (like a certain Vervoid book did!), although neither is it destined to rank as a Target classic. An average book of a slightly less than average script – which I guess is a backhanded compliment to Terrance Dicks, who has succeeded in making a *Doctor Who* story look a lot better on the printed page than it did on telly.

THE MYSTERIOUS PLANET is out on 19th November, 1987, at £7.95 and has a nice, colourful cover by regular artist Tony Masero.

## VENGEANCE ARRIVES

Our second new novel this month is one that we've all been waiting for, for the better part of two years. Yes folks, Philip Martin's *Vengeance on Varos* will be hitting your local bookshelves shortly. And is it worth the wait? Well, it took me two reads of the thing to decide, yes, it probably is. It's no great classic, but it's a typically adventurous novel, (written by the original author of the teleplay) to which Philip Martin adds a few scenes, confirms that Arak and Etta are husband and wife, brings mentions of Mentors and Lord Kiv into it and has one amusing scene where a rather exhausted Governor (yes, he's just lost another vote) manages to laugh when an ever-excited Sil wobbles on his watery perch too much and falls in!

Philip Martin has a very dry sense of humour and puts that across to great effect in the book. The Chief's dislike for just about everyone (the Governor especially) is nicely detailed and you get the feeling that as much of the book was written post-*Mindwarp*, Martin has allowed time to develop Sil and his background and utilise what we learnt later to great effect.

The strange thing about the book is that for a casual, non-regular Target reader, I don't think it'll appeal too much. A glance at the first pages makes it seem rather spartan and skimpy – Jondar's constant wriggling around to avoid laser blasts and Arak's terse comments to his wife come and go a mite blandly. The worst examples of this are the scenes with the Doctor and Peri – scenes (especially the stranded-in-the-TARDIS-opener) that never really gelled on TV and gel here even less.

But the colourful characters that populate Varos are a joy. The scheming and sadistic Quillam, the confused but ultimately loyal Maldak and the weary Governor who probably longs for death a lot more than his opponents long to be rid of him! But it is still, in the book as on television, dear old slug-faced Sil who steals the show and makes the whole thing a quite gripping and thought-provoking tale. Philip Martin's sardonic glimpse of our possible future has, like *The Mysterious Planet*, translated to print a great deal better than to TV.

VENGEANCE ON VAROS is out on January 21st, 1988 at £7.95 with one of David McAllister's best ever covers.

## TEDIOUS TRAVELS

Finally a brief word about Peter Haining's latest September Special, *The Time Travellers Guide* which is being publicised as a follow-up to his original *Celebration* book of four years ago. Well apart from the financial difference and a great layout, I personally wouldn't recommend it as a follow-up to anything.

The main thing wrong with this, like last year's book, is that it contains nothing new. Which is a shame, because if you're being asked to shell out fifteen quid, I think you've a right to expect something new.

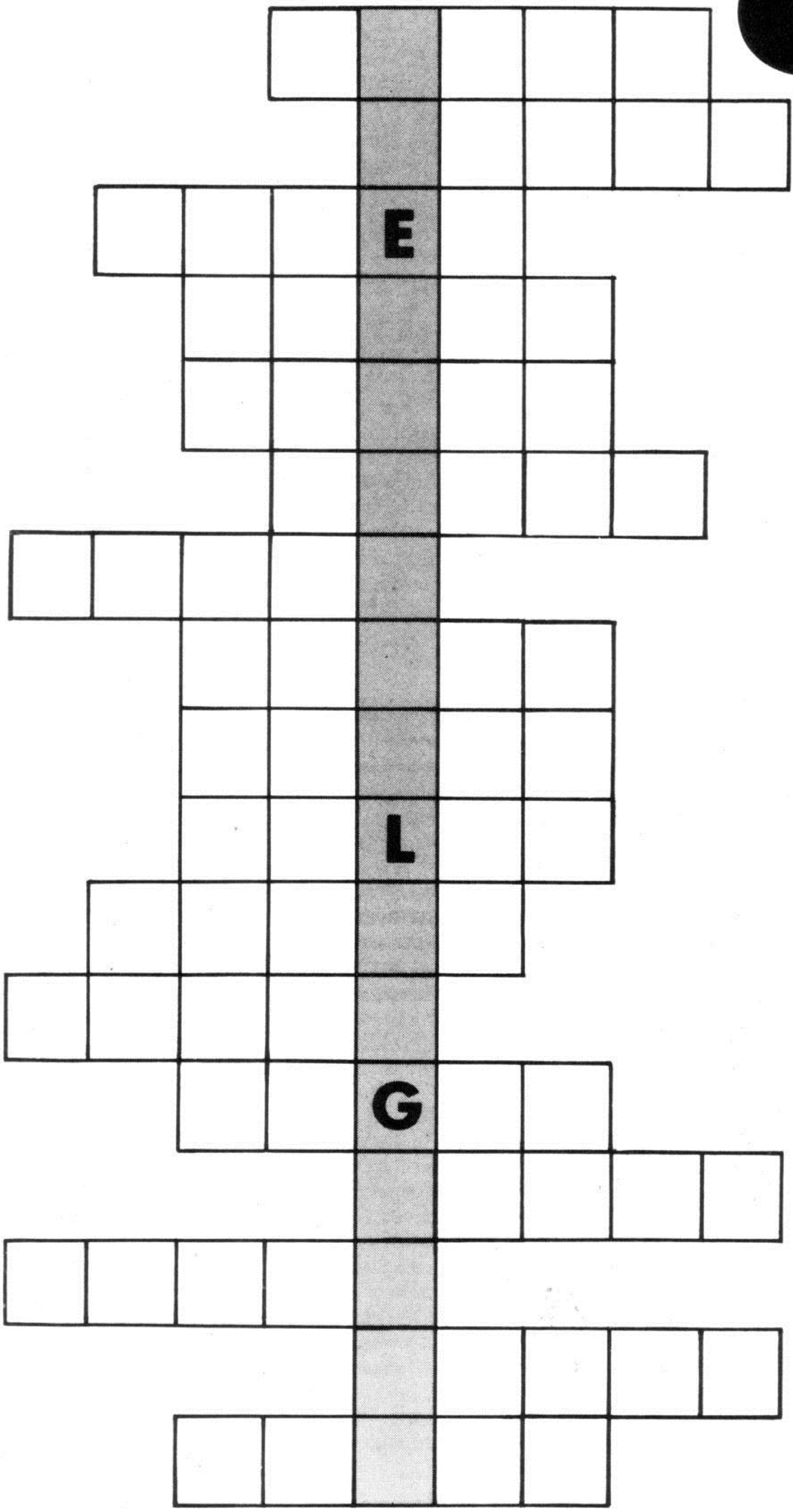
DOCTOR WHO – THE TIME TRAVELLERS GUIDE by Peter Haining is out on September 17th at £14.95, with a cover by Tony Masero.

**The paperback from Target out this month is Donald Cotton's *The Romans*, priced £1.95.**

**Gary Russell** ◇

# monster quiz

**Compiled by David Howe**



**For those of you who are looking for the chance to exercise your brains and test your knowledge on the subject of *Doctor Who* monsters, here's the quiz you've been looking for!**

## FIVE-SQUARE GRID

**Place the following names in the grid to form another monster going down.**

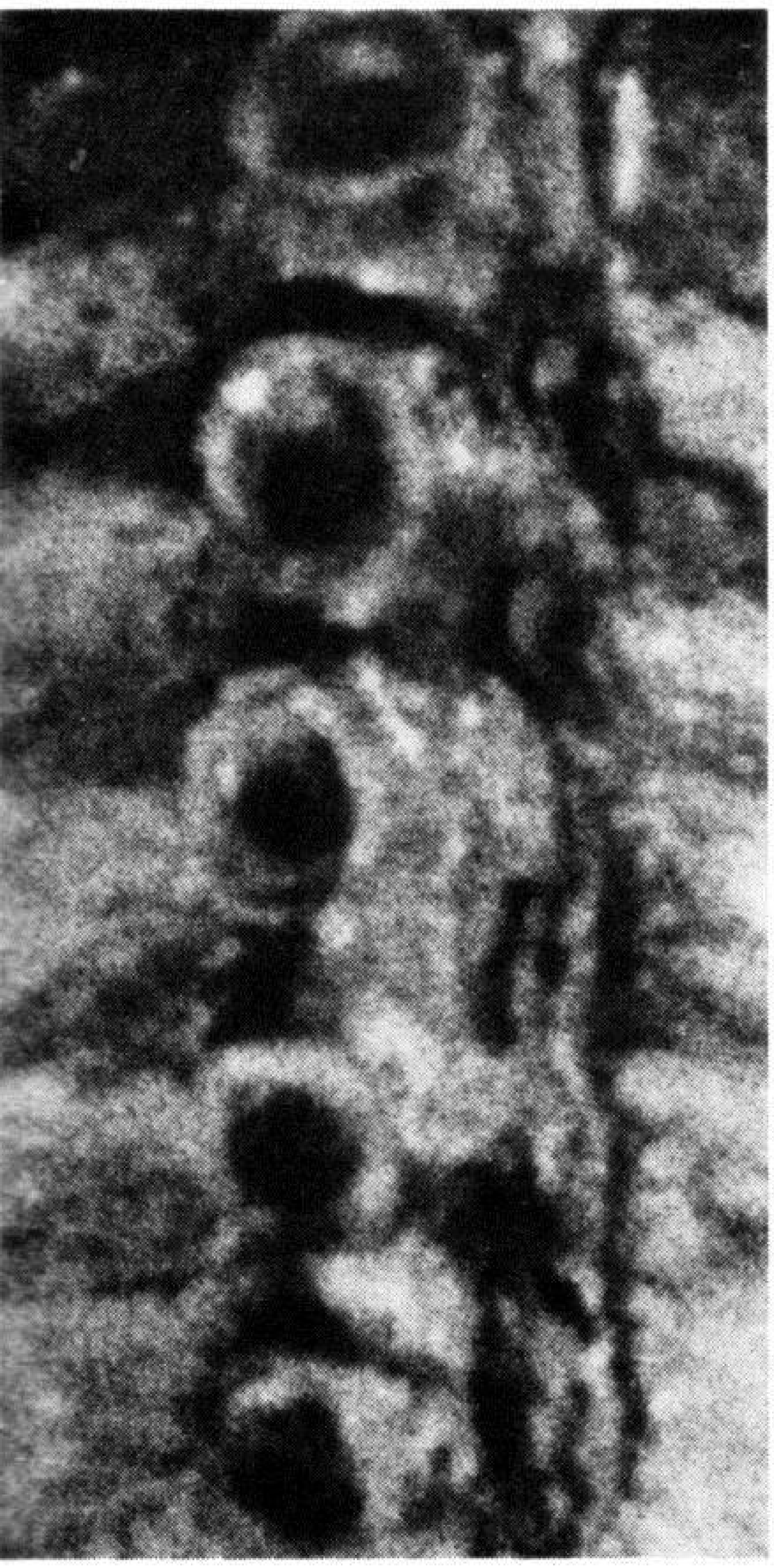
**This is trickier than it looks, so in order to avoid qualifying for inclusion on this page ourselves, we've put in a few letters to start you off . . .**

**AUTON**
**CRYON**
**DALEK**
**ERATO**
**ERGON**
**GREEL**
**KROLL**
**MALUS**
**NIMON**
**OGRON**
**OMEGA**
**QUARK**
**ROBOT**
**RUTAN**
**VOGAN**
**ZARBI**
**ZYGON**

## IT'S A . . .

**The photographs here are all well-known *Doctor Who* monsters. The question is, which?**

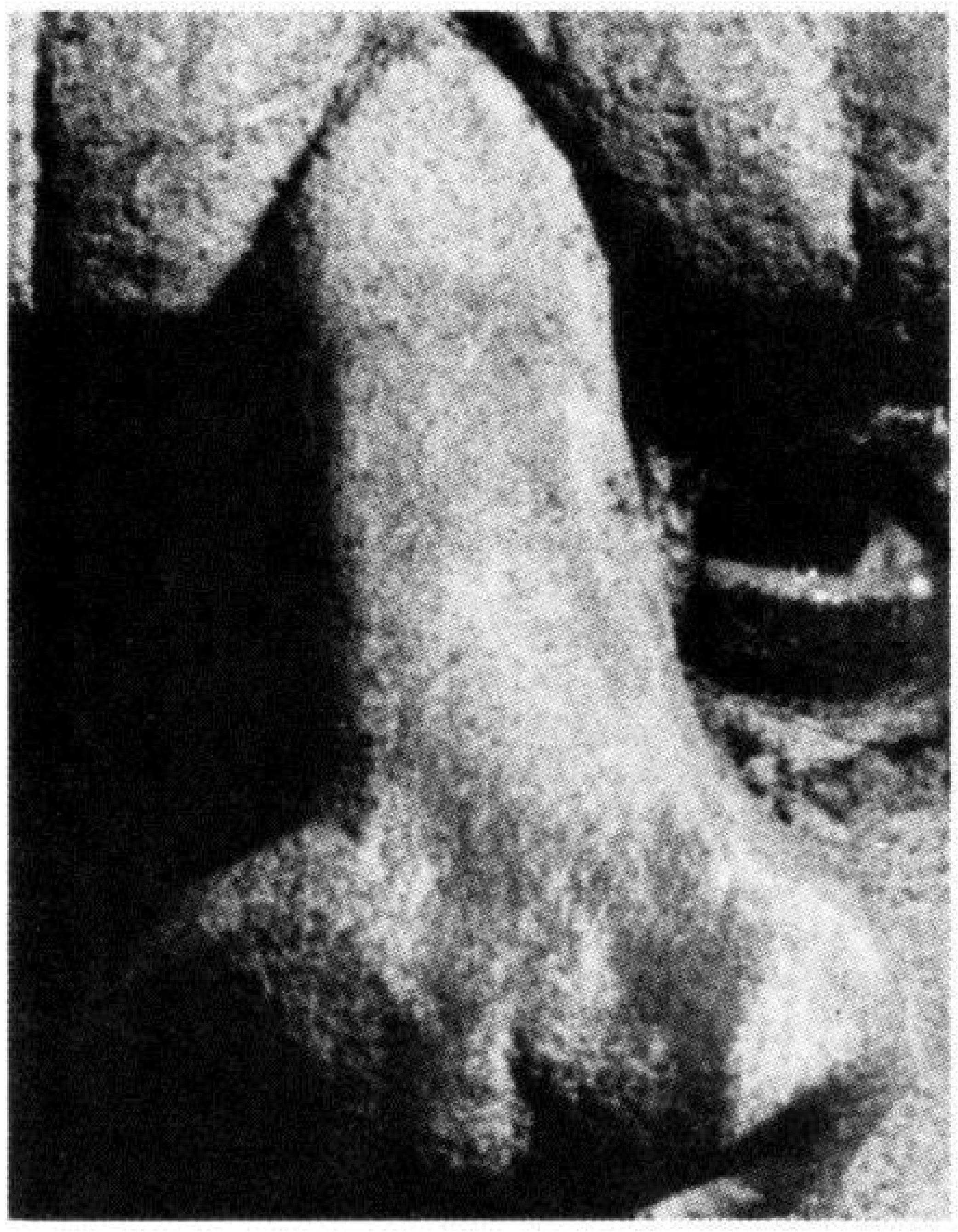
| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| K | R | O | N | O | S | H | A | R | A | Z | J | E | K |
| I | B | G | A | G | E | M | O | U | M | A | C | R | A |
| G | R | O | D | A | O | R | H | T | A | R | D | A | L |
| C | A | U | R | B | A | N | K | A | N | S | V | T | I |
| I | R | K | A | A | R | H | E | N | O | R | G | O | D |
| S | R | Y | V | T | D | C | K | A | E | R | G | O | N |
| A | L | G | O | A | N | Y | R | E | A | X | O | S | B |
| N | L | U | O | N | N | E | V | I | T | E | Y | D | O |
| D | O | M | R | D | T | I | C | N | M | U | L | I | S |
| R | R | K | D | P | K | T | R | A | O | S | S | O | B |
| O | K | H | O | R | T | A | R | V | H | M | X | R | O |
| G | B | N | I | V | H | A | R | D | I | P | I | D | T |
| U | E | O | M | E | N | T | O | R | S | L | L | N | U |
| M | E | L | K | U | R | A | K | E | L | A | D | A | M |

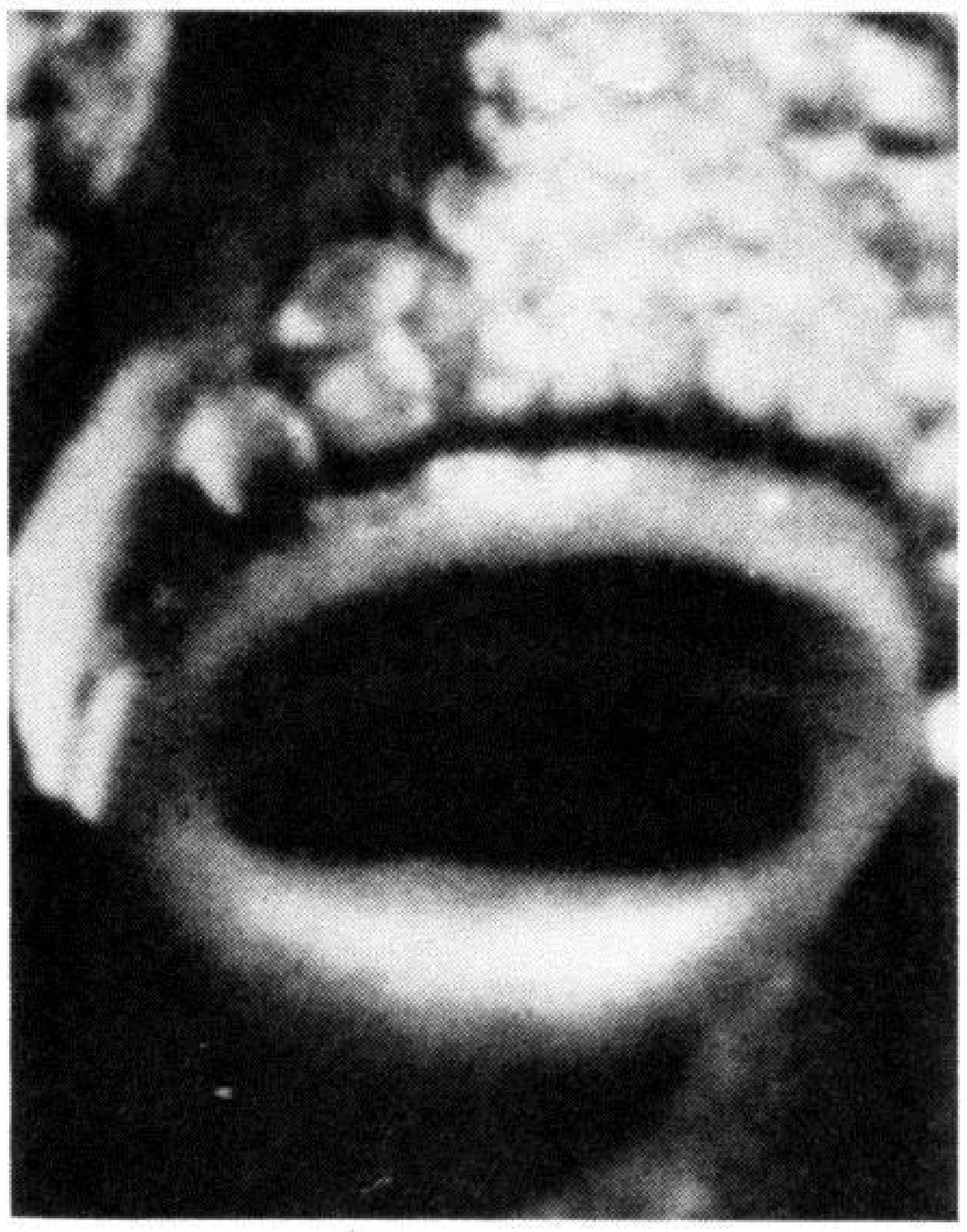


## TRACKWORD

Find the names listed in the grid. They read backwards, forwards, upwards, downwards and diagonally. One of the names is the odd one out. Which is it, and why?

**Alpha Centauri**
**Androids**
**Urbankans**
**Bat**
**Vardan**
**Vanir**
**Menoptera**
**Optera**
**Voord**
**Ogri**
**Sil**
**Drahvin**
**Sharaz Jek**
**Borad**
**Raak**
**Erato**
**Dalek**
**Muto**
**Axos**
**Kronos**
**Kroll**
**Rutan**
**Mara**
**Sutekh**
**Melkur**
**Ogron**
**Bok**
**Rill**
**Macra**
**Androgum**
**Kalid**
**Drathro**
**Boss**
**Nimon**
**Cryon**
**Horta**
**Omega**
**Mentors**
**Kiv**
**Ergon**
**Yeti**





**The solutions will be published next month.**

# FIONA CUMMING

## interview

**Starting out as Assistant Floor Manager on *The Massacre*, Fiona Cumming has worked with all of the first five Doctors, directing four of the most popular Davison stories.**

**Richard Marson spoke to her about her time with the series . . .**

At her Brighton home, where she lives with her husband Ian Fraser, who worked as Production Manager on Chris Clough's *Trial of a Timelord* story, and recently *Paradise Towers*, Fiona started by outlining her early career: "I started as an actress at the Royal Scottish Academy, but on my parents' insistence did a teaching course at Glasgow University, which I loathed. I then did theatre in Scotland, TV in London and Scotland, and then joined Border Television as an announcer and interviewer.

"This got me more interested in the other side of the camera and in 1964, I joined the BBC, where I stayed as staff until 1979, when I became freelance. I actually worked on several *Doctor Who* episodes as Assistant Floor Manager (*The Massacre*) and then as what is now termed Production Manager (*The Highlanders*).

"I took the director's course in 1972 and started directing in 74 with *Z-Cars*, which had a wonderful team of actors on it. Jimmy Ellis was marvellous – he'd say things like, 'Would it not help you if I moved sideways a bit?' I'd be amazed – 'Of course it would!'"

Fiona's first *Doctor Who* commission came in the middle of 1981, when producer John Nathan-Turner asked her to direct the opening Peter Davison story, *Castrovalva*. Although it began the series, it was recorded fourth in sequence, a factor which must surely have caused continuity problems? "More so for the girls than for Peter, because at the stage *Castrovalva* was done, Nyssa's and Tegan's relationship hadn't built up as much as it was going to – they were still slightly distant with each other.

"But by the time I got to them, they'd worked on at least three stories together and so the rapport between them had constantly to be toned down – it was a case of reminding them the whole time.

"Peter's main concern was that he wanted to get the element of all the other Doctors in it and so he was busy looking at aspects of Bill, Patrick, Jon and Tom. This element was something that J.N.T. had specifically wanted – the fact that the character had not stabilised and that there were these offshoots into the other characters."

**"John casts his directors very carefully to the specific scripts."**

Most of Fiona's script did indeed seem to be character-motivated, with only *Planet of Fire* more action than dialogue-based. This Fiona thought quite deliberate: "I think that was probably why I was chosen for those particular stories. John casts his directors very carefully to the specific script. It's very much a case of, 'I want you to do this story. Are you free?' And if you're not, you've missed it.

"I think the scripts that I've had have all had a very solid story running through them and can be taken at different levels. For instance, I didn't initially realise how much of *Snakedance* was influenced by the Buddhism which the author subscribes to. So I went about it in my fashion and when I met him, we were talking about the show and then we'd both been able to add something to it.

"I had to watch and watch and watch *Logopolis*, because I felt as that was the nearest link, you ought to be able to get a through element on that. I found *Logopolis* very difficult to understand but you wanted to be on the same wavelength, because you were working with the same author."

*Castrovalva* was shot on location in four days at Harrison's Rocks in Kent. When the subject of filming was brought up, Fiona recalled Janet Fielding's abject terror of heights: "Harrison's Rocks looks very much higher than it is and indeed, it's an area that's used very extensively for training people in rock-climbing, because the rocks just come straight up out of the deck.

"Now Janet doesn't like heights at all and of course she was in these ridiculous high-heeled stewardess's shoes and a tight skirt. She was never in any danger whatsoever, because you can do so much with camera angles. I'd worked all those out beforehand and we also had a trainer with us to tell us, 'Don't go down this area', and, 'There's a really super angle here.'

"There were bits where we were only three feet off the ground and yet it looked as though you were in the Himalayas. My Production Manager and I had searched for ages to find somewhere and we tried all sorts of places. You see, the further you go from London, the more filming time you lose."

**"There was a point when there were the three companions, the Doctor and a props man all squeezed in there."**

Demands of the script must also have made filming a slower process: "That zero cabinet was enormous. It had to be big enough to get Peter in, but it was so unwieldy, even without Peter in it, so that some of the uppings and downings were a real strain. Then there was the TARDIS. We wanted that to land on its side and we placed it in a kind of grassy hollow. This gave us all the problem of not letting the grass get trampled down, because otherwise there'd have been a funny jump between the mix of shots for the TARDIS' de-materialisation.

"There was a point where there were the three companions, the Doctor and a props man all squeezed in there. The props man was there to keep the door in its proper position and he was holding the door closed while the thing was poised sort of two-thirds onto its back. They had to stay there long enough for us to be able to do the mix between shots and it was a hot, hot stinking day. Matthew (Waterhouse) wasn't feeling too well, as he'd over-indulged in the bar the night before, so as you can imagine it was very uncomfortable all round!"

When it came to the studio work and then the editing, careful planning had to come into play. "The Escher set took up practically one whole studio session. We also had the Master's chamber in that studio, as this was simply a re-painted zero room set. It worked quite well because we had a very clever designer – Janet Budden – and she managed to give us a certain amount of corridor and then by putting in an extra set of steps, you could make it look like another corridor.

"The difficulty with all the recursion scenes came with remembering where they were coming from and where they were going to. It was particularly difficult with that, because none of the geography was

*Planet Of Fire*

▷

◁ supposed to make sense.

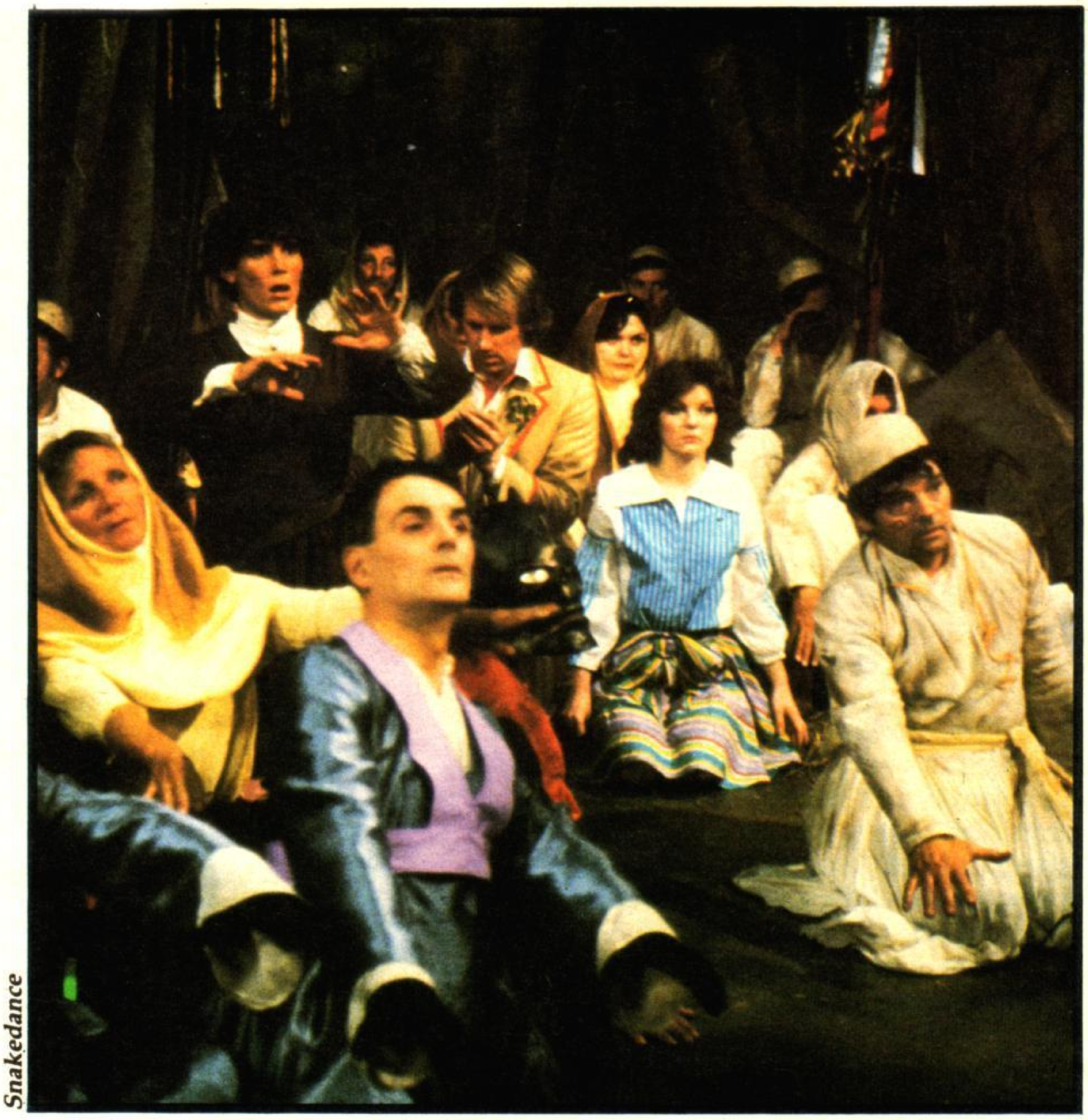
"Normally, you had to do the grammar of television quite carefully – for instance, if you had one person in one shot coming from left to right followed by another person in another shot coming left to right as well, it figures that one is following the other. Similarly, if the person is coming left to right and the other right to left, they are obviously going to meet. There are those sort of grammatical things to be worked out on any show.

"But because Escher's prints don't work – or work beautifully, whatever way you look at it – they don't make a logical sense. Thus for me, it was as difficult to get the grammar of it wrong, as it was to get it right on other shows. Working against all my training, I had to be very careful in editing, because if you hung on to a shot for a fraction of a second too long, then your mind compensated for the incorrectness."

Soon after finishing post production on *Castrovalva* came the offer to direct *Snakedance*, another sequel, this time to *Kinda*: "It was easier as a follow-on, but the concept of the snake was an enormously difficult one and it helped that somebody else had already fought their way through it. You could see what had worked and you could discard the things that you knew would be too difficult to do and try instead to get other things out of it."

**"I agreed, adding, 'Why don't I bring the lady with the snakes?'"**

What about the casting of Preston Lockwood? "I'd worked with Preston before on a classic serial. I hate being pigeon-holed as a director, just as I hated being pigeon-holed when I'd been an actress, with people saying, 'This is what she does.' I thought Preston would have fun with it and I said to him, 'This is the part, how would you feel about it and by the way you've got to handle snakes.' And so he said, 'Yes, why don't we meet up?' and I agreed, adding, 'Why don't I bring along the lady with the snakes?' 'What you mean, *real* snakes?' And so I said, 'Yes, obviously you're going to have to handle them and if they turn you off as they do some people, then it just won't work.'


Snakedance

"So we met these little garter snakes who were beautiful. They were completely harmless of course, but I was taken aback at how strong they were. I'd thought of them like worms, but the muscle is very, very strong. So Preston said yes and has dined out on the story ever since!

"We filmed the snake stuff at Ealing, also the walking across the top of the caves. We were shooting it in March and the idea of having Preston sitting in a claypit with rain pouring down and snakes didn't appeal, so we put it where we could control the temperature and give it this really solid, harsh light. Then because of that, the designer said I could actually utilise part of that set in the studio, so it was transferred and re-jigged. That was then totally re-painted between studios, so that you walked up to the exterior of the cave mouth and into the entrance and the following session you came into the big chamber – which was the same set – and the cave mouth entrance became the hidden chamber behind."

Was the music a special part of the atmosphere? "In that it was exactly right. I'm not musical, but I knew exactly the sound that I wanted – the sort you get at an Indian wedding. My music guy said, 'You mean a Jannissary band,' and he played me one which was precisely the noise! The rest all flowed from that.

"Each story dictates its own sound – *Castrovalva* is probably the most cohesive in that the costumes, set and music all followed the same line. It was very much the feeling that the Master had designed the whole place and no ingredient should be too different."

**"The little girl we used is the niece of Caroline John."**

What about directing the extras, some of whom looked a little lost on occasion? "The thing to do is to get them all together at the beginning of a studio day, particularly with a show that's being done completely out of order, and as long as they can understand what it's about, it's okay.

*The Caves of Androzani*

"On *Castrovalva*, Margot, my Production Manager, gave them a run-down on exactly why some of them were running around in these strange costumes and that made it fine. Incidentally, the little girl we used is the niece of Caroline John, something I didn't know when I cast her. I met about a dozen children, some from stage school, and she had a lovely quality. And afterwards she told me that her aunt had been a companion!"

Fiona's next show, *Enlightenment*, followed straight on after *Snakedance* and hit strike problems. "I lost my original Striker and Mansell – Peter Sallis and David Rhule. There was always that depressing feeling that we might not get together again and that you might have done all that filming for nothing. For me that meant keeping my team clued up and going. It wasn't too bad because of the sets, which made it fall into two studios, which is why we only lost those two.

"Peter did one day's rehearsal. He walked in and we described the set and he said, 'And where do I sit?' We said, 'No, no, no Peter, you stand over there.' He took one look and came back with, 'Oh, my agent didn't tell me that. Oh, no – I don't do standing parts!' – and he sent us up rotten, because at that stage everyone had been thinking, 'Gosh – it's Peter Sallis!'

"As for Keith Barron, his replacement, I sometimes think that when you've had something very firmly in your mind, it's better to go totally, totally away from it, in case you try to impose that person onto another actor. Having realised Peter was committed elsewhere and couldn't do it, it was a case of wipe the slate clean. The really good thing was that, as Peter had only done one day's rehearsal, other people's performances weren't too flavoured by his input when Keith arrived. In the end Tony Virgo had our second studio and we had Peter Grimwade's, who sadly lost his show altogether."

**"I think the idea of a space race is wonderful and I'd seen quite a bit of the Black Guardian."**

Fiona's reaction to the script of *Enlightenment* was as warm as ever: "Of all the scripts, it was the one that appealed most initially. I think the idea of a space race is wonderful and I'd seen quite a bit of the Black Guardian and I liked that feeling of black/white and good and evil, coupled with the fact that those two actors together were outrageous! If you actually go into it, though, the hole in the Eternals is that they'd all know who won as they knew everything. I suppose in a way their race was a forerunner of Trivial Pursuit!"

Fiona's final production for *Doctor Who* to date was the glossy *Planet of Fire*, which came about partly through Fiona's 1982 holiday! "We went at Christmas with a couple of friends, as that's when we're most likely to be free for a holiday since the summer in this country equals filming. It was the closest, the cheapest and the hottest place we could find. We arrived and it's the sort of place you either love or loathe and within two days all four of us were saying, 'When we come back next year . . !'

"I sent John (Nathan-Turner) a postcard as a gag saying something like, 'Weather wonderful, planet smashing, troglodytes willing – how about it?'

The following year we went back with our two children. The more I ▷

◁ walked around it, the more I thought how terrific it could be, so I took a roll of film specifically with none of the family in it. When I came back I had them developed and put them on John's desk. He loved it and said if it was ever possible, he'd definitely think about it. In the months that followed he started saying things like, 'If there were ways,' and finally, 'When we do it,' but he never actually said I could direct it. He'd taken it as read! When that was sorted out, we went back to see if it would work, then again on a camera recce and in October, 1983, we went to film.

**"You had to be terribly aware that once an hour, this convoy would go past."**

"The difficulty at the National Park where we filmed was that it was landscaped absolutely beautifully, with just the one route round. You do not just wander into this place, you arrive at a central point and you are taken around in a convoy once an hour. Whatever part we happened to be filming in, you just had to be terribly aware that once an hour, this convoy would go past you.

"We had a lot of co-operation, mainly with an organisation called Lanzarote Villas, who heard we were going, came to us and said they could smooth our paths quite considerably. Judy, the daughter of the firm's owner, acted as interpreter and that made a terrific difference for us.

"She knew all the locals and when you wanted to go to the diving schools, she just picked up the phone and rang Manilo, whereas if we'd been dealing with a fixer from mainland Spain they wouldn't have known it, or if we'd taken somebody who spoke perfect Spanish, they wouldn't have known. Judy was worth her weight in gold.

"It was terrific, we were able to rehearse before we went out, which is very rare. I wanted someone very extravagant as Timanov and Peter Wyngarde came up with some wonderful comments on the character, which made me wonder if I'd made a mistake. He felt that he should be as old as the hills and his delivery was getting slower and slower and slower. So one day I said, 'Peter, you know we spoke about him being a hundred-and-fifty? Well I think he was a hundred-and-ninety-three today,' and he said, 'What you mean is faster!'"

*Snakedance*

Fiona was to have directed again but then the series was postponed: "I was booked, but I didn't see the script. I knew that it was to feature Nicola quite strongly, which is why I think I'd been chosen. The writer was Wally K. Daly. It happened so early, I hadn't set foot in the building. I was standing in our London flat doing a bit of spring cleaning when John rang me up.

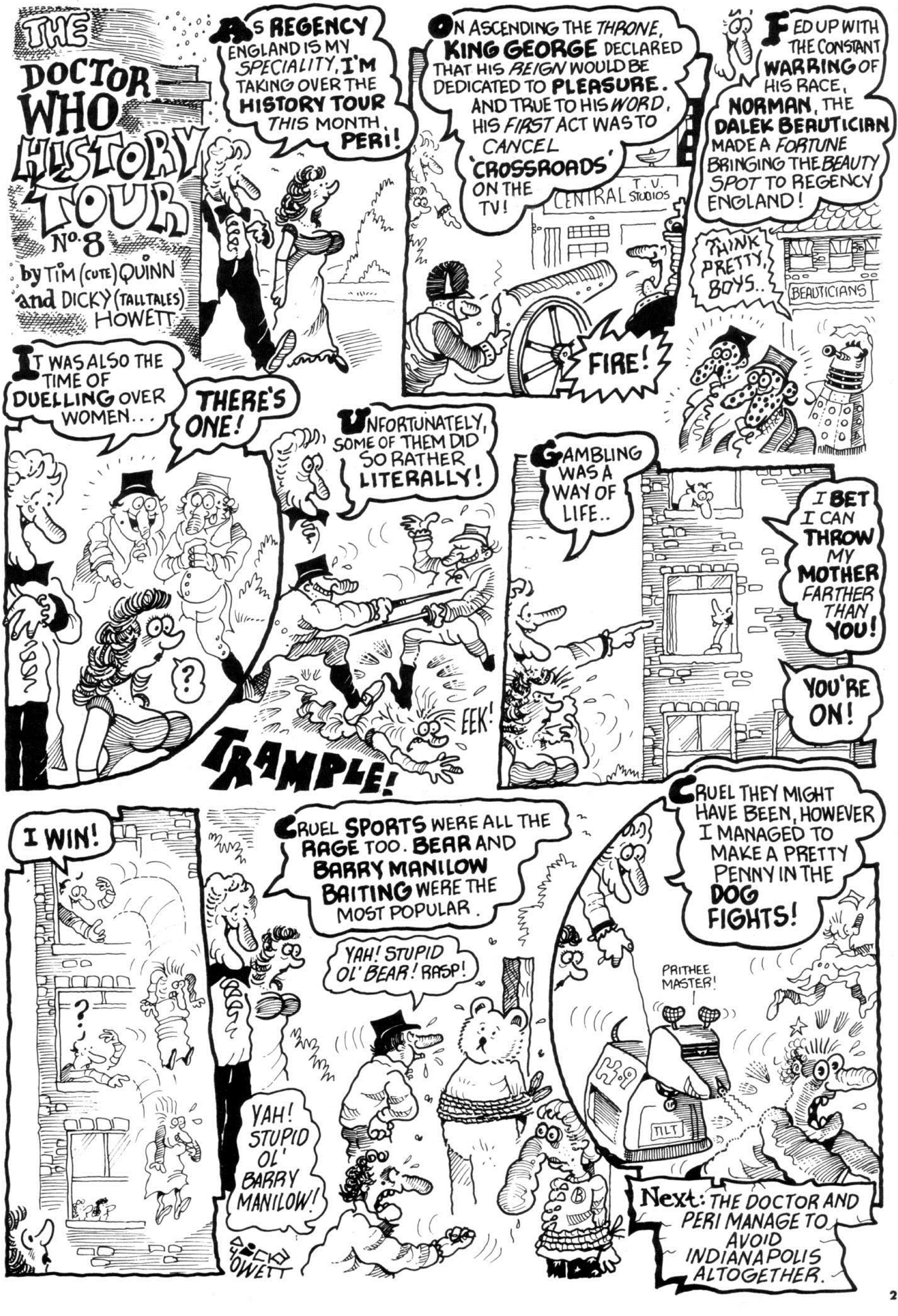
"I was desperately upset, as I was looking forward to working with Colin. I'd love to go back, but my line has been broken – having worked with them all and used a bit of Tom at the start of *Castrovalva*, I've missed Colin."

What was a *Doctor Who* highlight? "I loved the idea of *Castrovalva* and because it's the first, I feel very protective to it. *Snakedance* was so cohesive and *Enlightenment* had so many lovely different elements, while *Planet of Fire* I pushed to Lanzarote. I suppose it's a bit like having four children – each has different things to offer and you hope you brought out the best in all of them." ◇

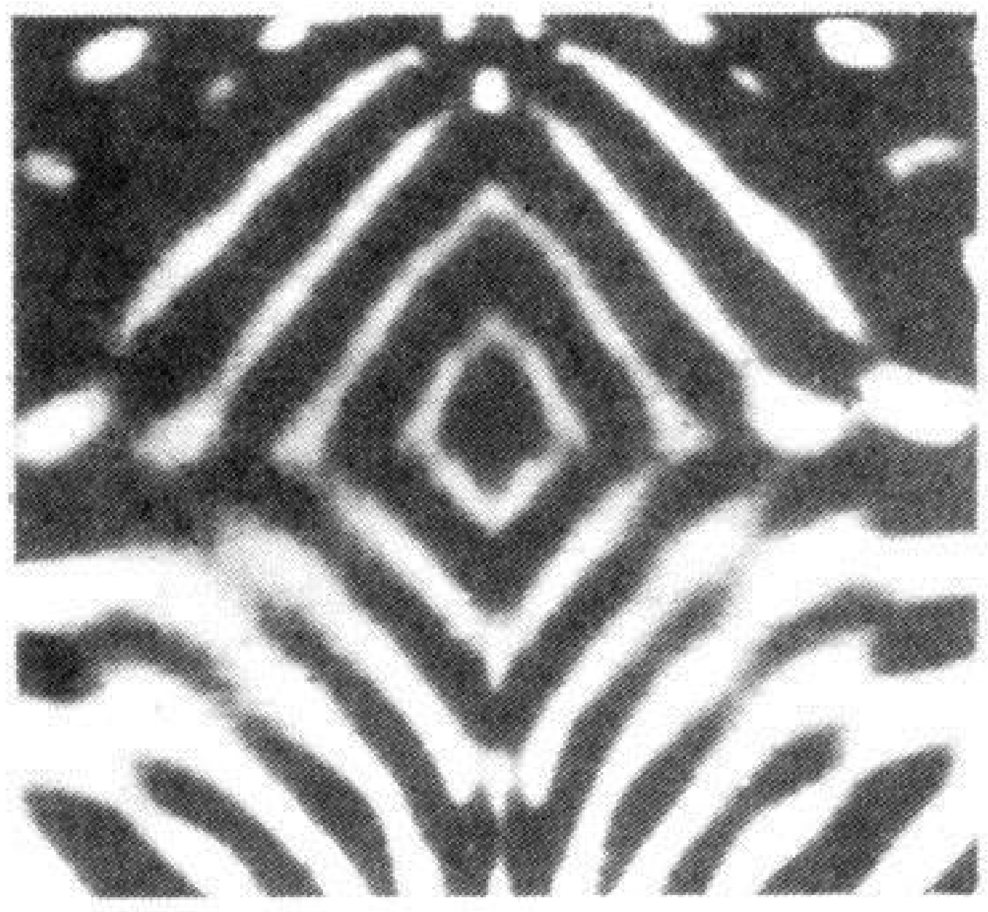
# THE DOCTOR WHO HISTORY TOUR

No. 8

by TIM (CUTE) QUINN and DICKY (TALLTALES) HOWETT


AS REGENCY ENGLAND IS MY SPECIALITY, I'M TAKING OVER THE HISTORY TOUR THIS MONTH PERI!
ON ASCENDING THE THRONE, KING GEORGE DECLARED THAT HIS REIGN WOULD BE DEDICATED TO PLEASURE. AND TRUE TO HIS WORD, HIS FIRST ACT WAS TO CANCEL 'CROSSROADS' ON THE TV!
CENTRAL T.V. STUDIOS
FIRE!
FED UP WITH THE CONSTANT WARRING OF HIS RACE, NORMAN, THE DALEK BEAUTICIAN MADE A FORTUNE BRINGING THE BEAUTY SPOT TO REGENCY ENGLAND!
THINK PRETTY, BOYS..
BEAUTICIANS
IT WAS ALSO THE TIME OF DUELLING OVER WOMEN...
THERE'S ONE!
?
UNFORTUNATELY, SOME OF THEM DID SO RATHER LITERALLY!
EEK!
TRAMPLE!
GAMBLING WAS A WAY OF LIFE..
I BET I CAN THROW MY MOTHER FARTHER THAN YOU!
YOU'RE ON!
I WIN!
?
CRUEL SPORTS WERE ALL THE RAGE TOO. BEAR AND BARRY MANILOW BAITING WERE THE MOST POPULAR.
YAH! STUPID OL' BEAR! RASP!
YAH! STUPID OL' BARRY MANILOW!
DICKY HOWETT
CRUEL THEY MIGHT HAVE BEEN, HOWEVER I MANAGED TO MAKE A PRETTY PENNY IN THE DOG FIGHTS!
PRITHEE MASTER!
K-9
TILT
B
Next: THE DOCTOR AND PERI MANAGE TO AVOID INDIANAPOLIS ALTOGETHER.

# MATRIX DataBank



## DISAPPEARING ACT

John Ince from Redruth in Cornwall has written in with a couple of interesting questions. First, John asks why the TARDIS needs a Chameleon circuit if it can be invisible, as in *The Invasion* and *Terror of the Zygons* (book version)?

The problem here is that the TARDIS was not invisible in *Terror of the Zygons* (TV version) and only became invisible in *Invasion* because the Doctor removed a piece of malfunctioning circuitry. Therefore this is not the normal state for the TARDIS to be in and how on earth would the Doctor find it again if he did not know exactly where he had left it . . ?

John's next question is fairly simple. What was Polly's surname? The strictly correct answer is that we don't know, as Polly herself has never used one or been referred to by one. However, in *The Faceless Ones*, the Chameleon Polly uses the surname Lopez at the Passport desk when confronted by the Doctor. Does this therefore mean that this is Polly's surname? Make your own mind up.

## ON THE MOVE

**Scott Walker from St Albans in New Zealand asks about the Pertwee story *Planet Of The Daleks*. During the story, the Doctor enters the ice cavern which is filled with Daleks, supposedly 10,000 of them, and most of them seem to be moving. Scott wants to know how this scene was done. Well it was a very large model set of the cavern filled with Dalek toys. The toys were probably made to move in a variety of ways, from being pulled along by wires to magnetically from below. All in all, the shot is very impressive and does achieve the intended effect of a massed Dalek army.**

## TARGET TITLES

*Tommy Wylie from Orkney and John Pettigrew from Fife amongst others have written to ask why Target are 'ignoring' the remaining Dalek stories and the Douglas Adams stories. The fact is that Target are not ignoring them. The former editor of the books, Nigel Robinson, was actively seeking to gain the necessary permissions to novelise them before he moved on.*

*The problem is that the Daleks are the copyright of Terry Nation, and the Adams stories are copyright to Adams. When Target decide to novelise a story, the option is first with the original author (the copyright holder) to novelise his own script. If he doesn't want to and is happy for another writer to do so, then that is what happens. However, if he does not want another author to write it and/or does not want it published at all, then there is little that Target can do, except hope that the copyright holders change their minds.*

*So there you have the basis of the non-appearance of these remaining stories. I don't think Adams and Nation should be criticised for wishing to exercise their legal rights, and neither should Target be criticised for not trying. All we can do is hope that at some point in the future these stories will be novelised, as you cannot put a time limit on these sort of problems.*

*John also asks about Andrew Skilleter, and why he is no longer doing the covers. The answer is simply that Skilleter painted the covers for Target, on and off, for about seven years, and that is a long time by anyone's standards. Like Achilleos before him, Skilleter wanted to branch out and concentrate on other aspects of his work and so unfortunately, he had to stop doing the covers.*

## LONG LIFE

Next up is B. Smith of Dundee, who wonders why the Doctor's first body lasted so long, when every regeneration since has only lasted a few years. I think the answer here is that one of the reasons that the Doctor left Gallifrey in the first place was that he was bored, and if there was nothing to do but grow old, then no wonder his first body lasted so long.

## WHICH STORY

Next up, Simon Bailey from Aylesbury has written in to ask about the actor Tony Adams, who plays Adam Chance in *Crossroads*. Mr Adams is credited as having appeared in *Doctor Who* in a *TV Who's Who* book. Simon wants to know which story he appeared in. Tony Adams appeared as Elgin in the 1973 Jon Pertwee story *The Green Death*.

## MYSTERY NUMBER

Steven Smith from Nottingham and Andrew Watkins from Victoria in Australia both ask about the mysterious missing book number 106. There is really no mystery here. The book was scheduled to be *Vengeance on Varos* by Philip Martin but due to production problems, it had to be shelved for the time being. Turn to *Off The Shelf* for good news on this subject!

***Send your questions about* Doctor Who *to our compiler, David Howe of D.W.A.S. at: MDB, Doctor Who Magazine, 23 Redan Place, London W2 4SA.***

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# Travelling Companions

**The enigmatic Turlough, introduced in Peter Davison's era, was a new style of companion. However, he never quite fulfilled his potential. By Richard Marson.**

It takes a very good actor to make a minor part one of the most memorable of a production, and it takes an especially good actor to sustain such a characterisation over a series of months.

*Doctor Who* has had its fair share of excellent artists, but in Mark Strickson the programme was to enjoy the talents of a particularly remarkable young man. When the part of Turlough was created in 1982, the prospect of a new and multi-faceted male companion for the Doctor was an invigorating one.

Adric had been characterised inconsistently, and script-editor Eric Saward felt very strongly that this new arrival should have a unity of direction and scripting that the previous male companion hadn't.

Part of the ambiguity about Turlough stemmed from the fact that neither Saward nor Peter Grimwade, who was to write Turlough's first story, had any real idea of exactly where the boy had come from. Indeed, when Grimwade queried this, Saward told him not to worry, as all loose ends would be explained by another writer in the future. That writer turned out to be Grimwade himself!

The latter was very taken with the concept of Turlough. Turlough was out for himself and he wasn't going to let anyone get in the way of his ambitions to return to his home planet.

Our first sight of him in Mawdryn Undead set the tone for all the forthcoming episodes – Turlough was bright, easily bored and highly sceptical. His suspicious nature didn't protect him from naively forming a 'friendly' alliance with the Black Guardian however, and on several occasions he nearly committed murder on behalf of his so-called benefactor.

Grimwade's debut script for the boy was an undeniably strong one, and Strickson, in his first major TV role, made the most of the opportunity to establish himself. In the trilogy of stories that *Mawdryn Undead* started, Turlough is the key element in much of the suspense – for the first time (though we might know that the boy wouldn't actually kill the Doctor) we do wonder whether a companion will betray him and *try* to kill him.

As the newcomer, Turlough created a different kind of tension on board the TARDIS. Nyssa didn't have enough to do with the boy for her to notice anything untoward, but the naturally wary Tegan took an instant dislike to this shifty intruder. Though there was little love lost between Turlough and Tegan, they became very close in the next few adventures, simply through shared adversity. There was an attraction as well as a repugnance on display.

The brilliant opening of *Terminus* bears witness to this, as the boy tried to win Tegan over to his side. Turlough's skills as a verbal tactician meant that he was rarely pinned down. He was a character who always had a justification for his actions, however dubious they were. In *Warriors of the Deep,* he was in favour of caution, a caution verging on cowardice, though at other points of the same adventure he reacted with ready courage.

The answer to this apparent contradiction lay in the most basic of Turlough's characteristics, his impulsiveness. Virtually everything he did, he did on the spur of the moment. His initial pact with the Black Guardian, his actions on both *Terminus* and the two ships in *Enlightenment* all bear this out, just as his behaviour on board the Dalek ship in *Resurrection of the Daleks* did. Although he was very keen to hold on to his life, he wasn't the wimp a lot of people thought. Turlough's desperate urge to live suggested he felt that he had a destiny to fulfill, and that he wanted to cure the restless side of his character by pursuing that destiny until its resolution.

The answer to this enigma came with Turlough's last appearance in *Planet of Fire.* The story had holes, but in so far as Turlough was concerned, we at last learn just how he *had* arrived in an English public school and where he came from. We also saw him accept that he had found the destiny he had been looking for, and resolve to pursue it away from life on board the TARDIS.

If Turlough was such an interesting character, and so different to those who had come before, why was he so shortlived and on occasion, so badly used? The answer to these important questions tells us more about the limitations of the series itself and the problems of sustaining the momentum of the companion's character.

Turlough was interesting throughout, but a lot of this had to do with Strickson's playing of the part, which rarely let up in its intensity and energy. He used his hypnotic eyes to great effect, only going over the top once, in *Frontios,* when the eye rolling, mouth foaming routine became ludicrous. Generally, he was convincing.

The problem was that after the initial trilogy, and until the final story, the Turlough plotline was virtually exhausted. His character was secondary to those of the Doctor and Tegan, and he had to accept mundane lines and dull action, which inevitably frustrated the actor, who soon decided to quit.

That he was allowed to leave demonstrated two familiar things – first, that the production team recognised his story potential to be at an end and secondly, that Turlough demanded too much characterisation for a show like *Doctor Who* to take on, which was a great shame.

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**Return of Davros**

Davros (B)

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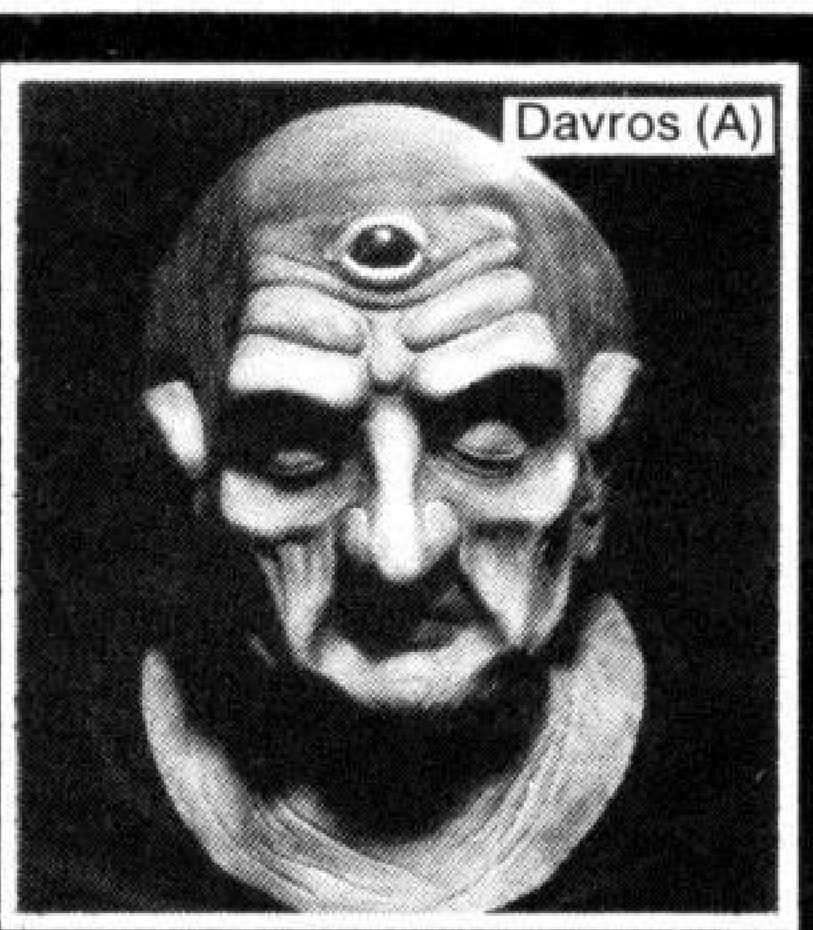
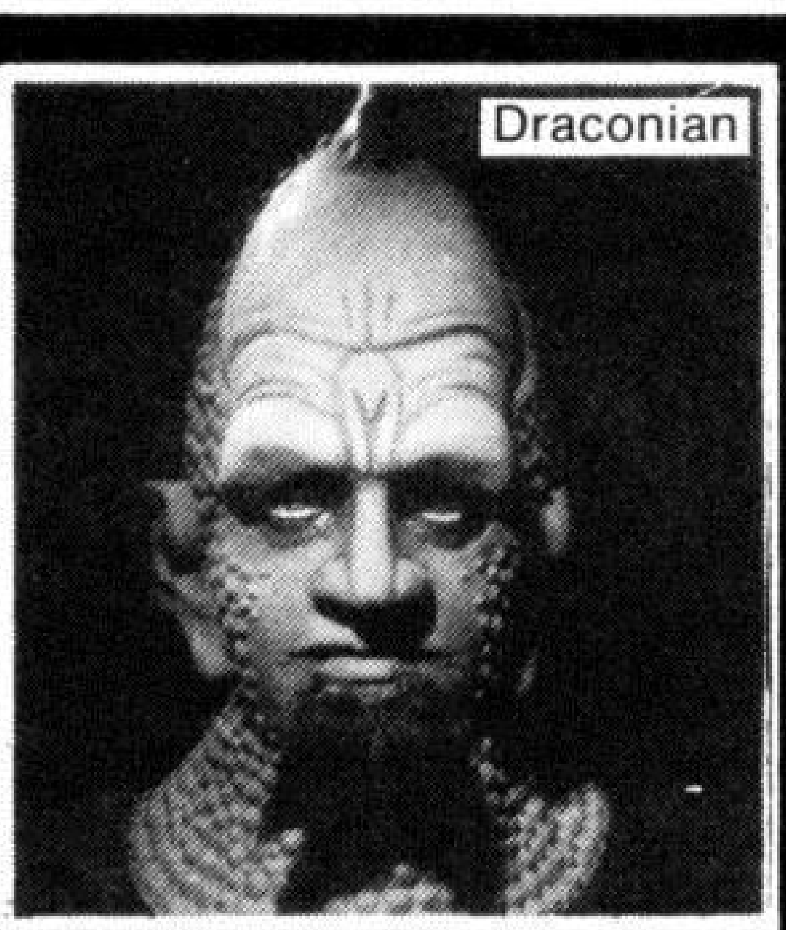

Davros (A)


Draconian

Silurian (A)

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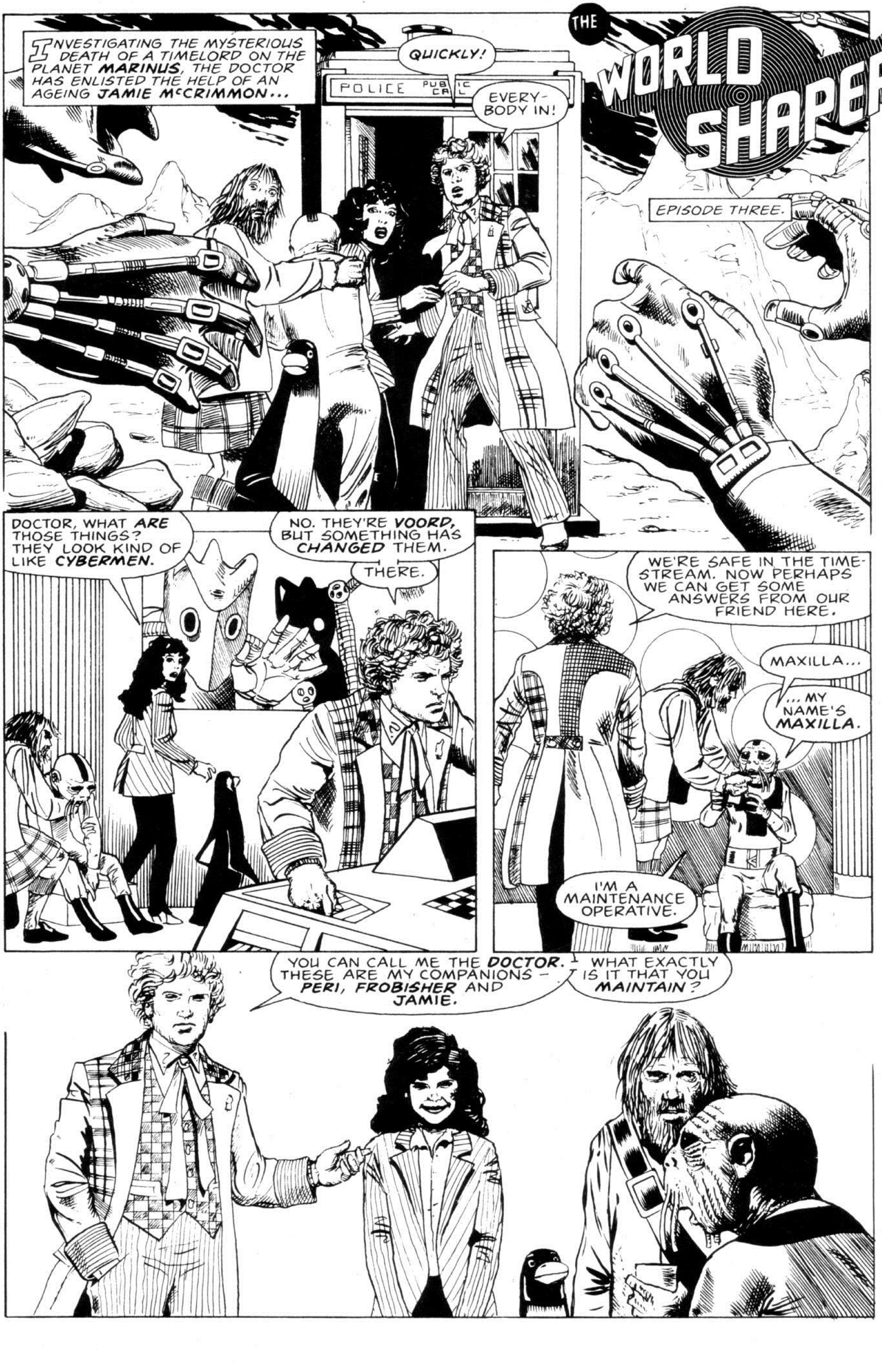
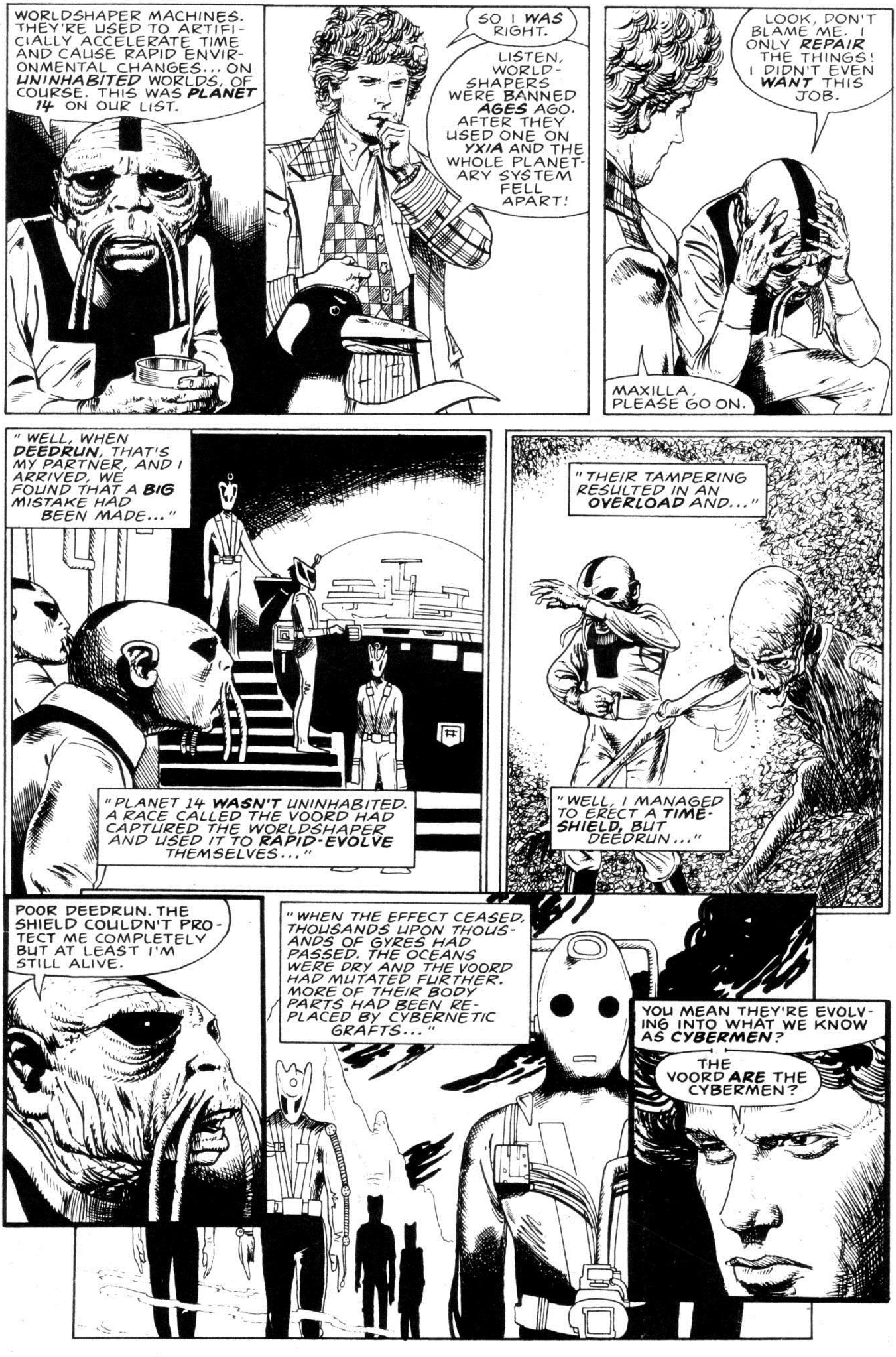
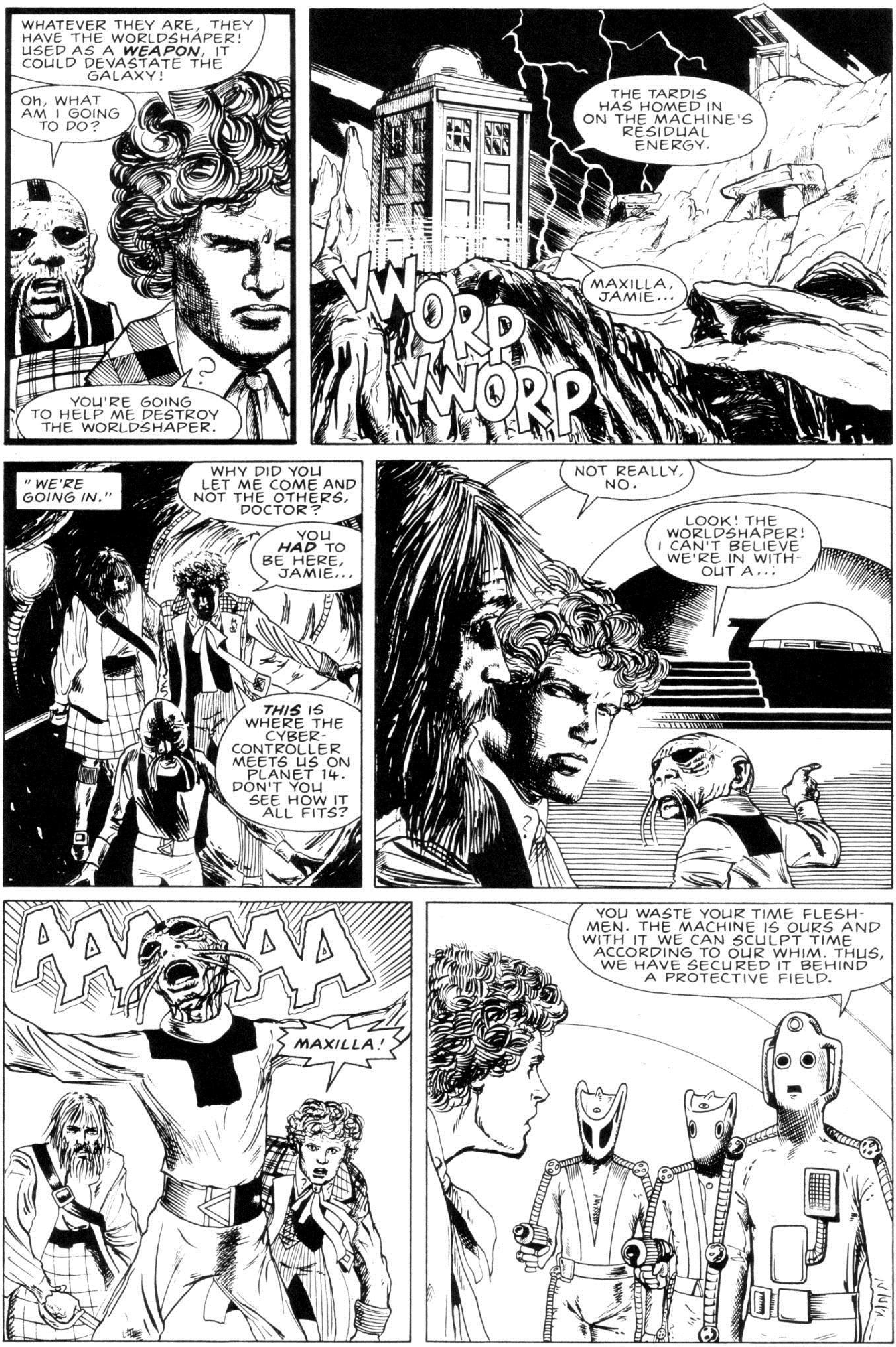
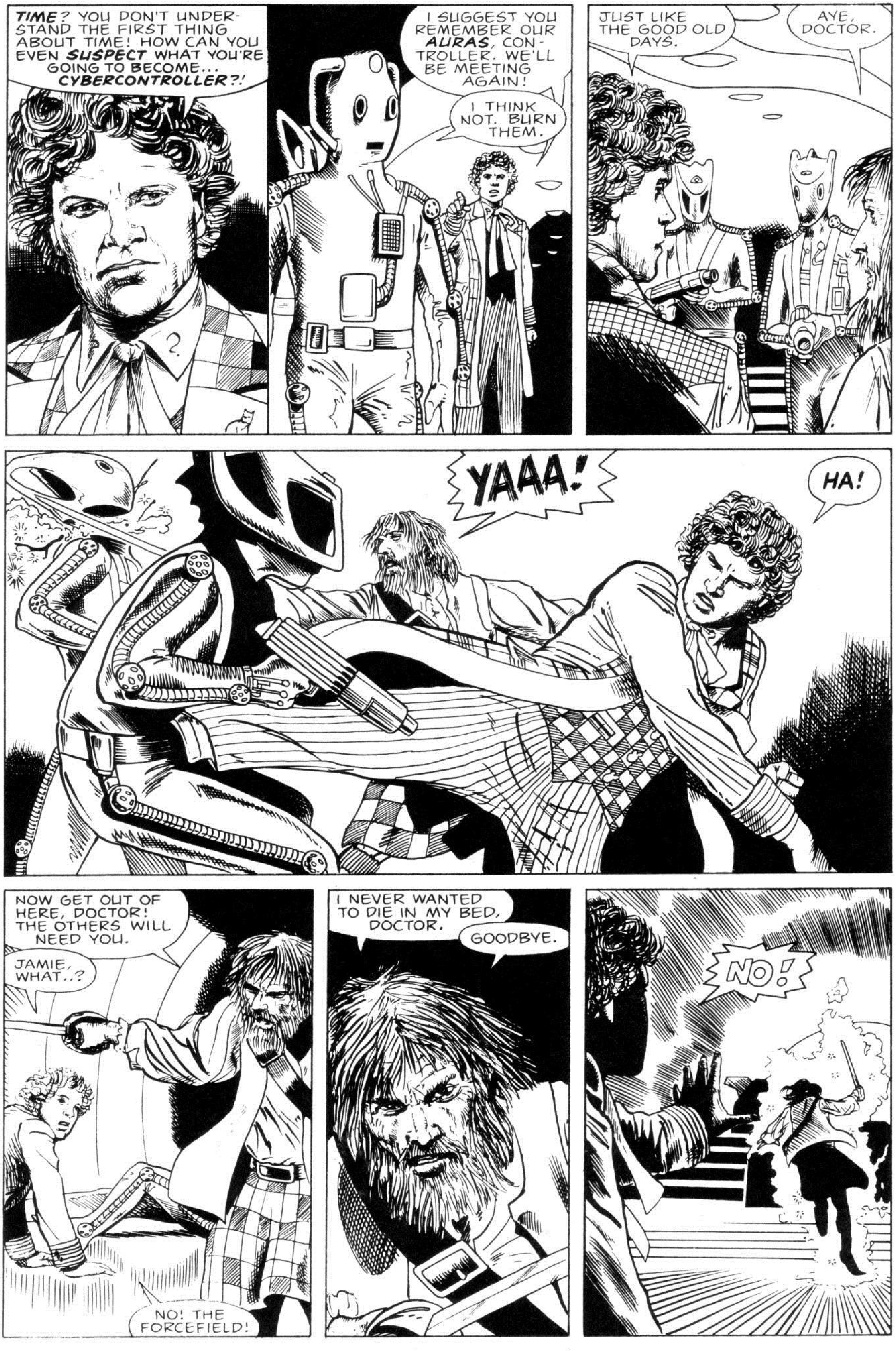
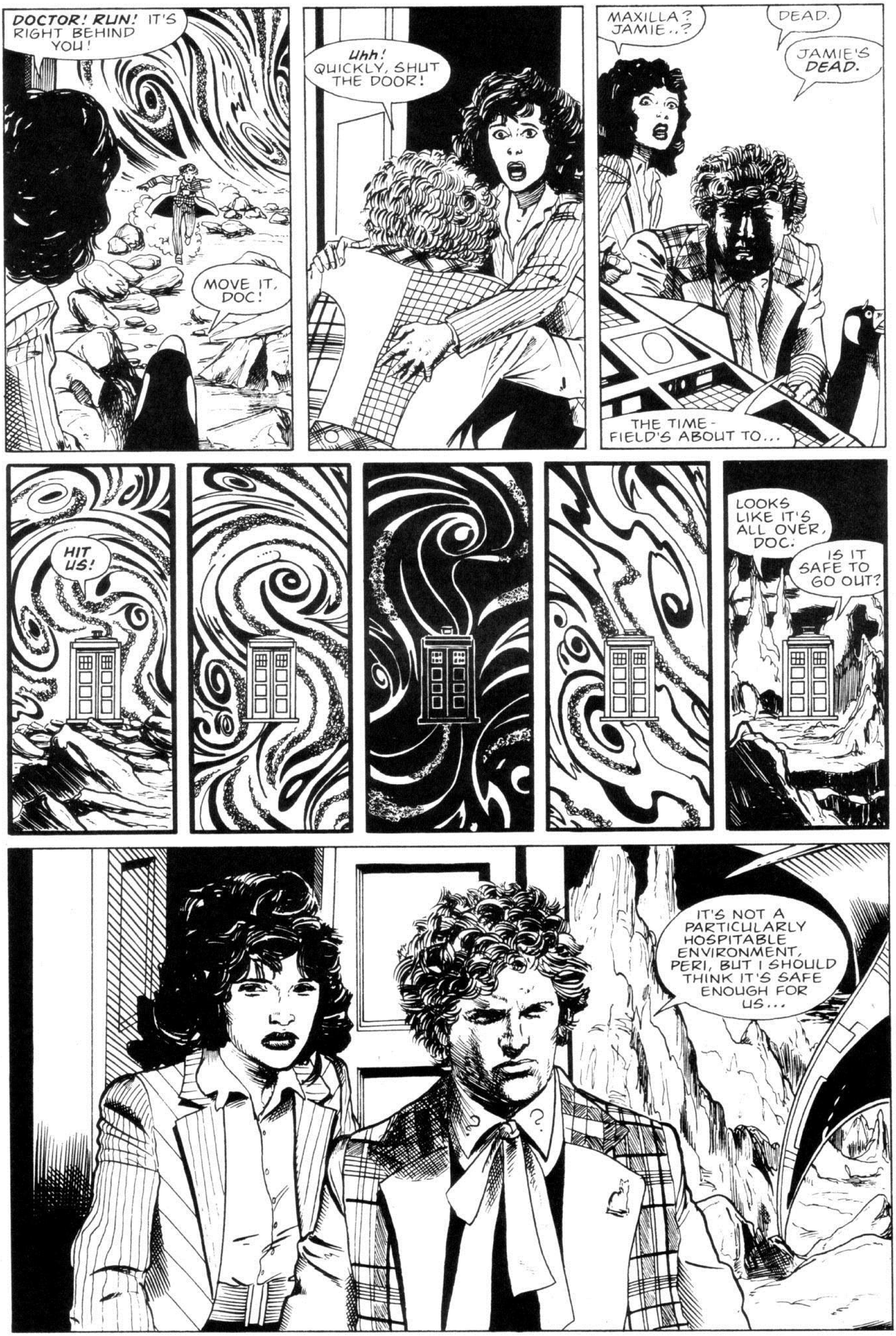

THE WORLD SHAPERS
EPISODE THREE.
INVESTIGATING THE MYSTERIOUS DEATH OF A TIMELORD ON THE PLANET MARINUS, THE DOCTOR HAS ENLISTED THE HELP OF AN AGEING JAMIE McCRIMMON...
QUICKLY!
POLICE PUBLIC CALL
EVERY-BODY IN!
DOCTOR, WHAT ARE THOSE THINGS? THEY LOOK KIND OF LIKE CYBERMEN.
NO. THEY'RE VOORD, BUT SOMETHING HAS CHANGED THEM.
THERE.
WE'RE SAFE IN THE TIME-STREAM. NOW PERHAPS WE CAN GET SOME ANSWERS FROM OUR FRIEND HERE.
MAXILLA...
...MY NAME'S MAXILLA.
I'M A MAINTENANCE OPERATIVE.
YOU CAN CALL ME THE DOCTOR. THESE ARE MY COMPANIONS – PERI, FROBISHER AND JAMIE.
– WHAT EXACTLY IS IT THAT YOU MAINTAIN?

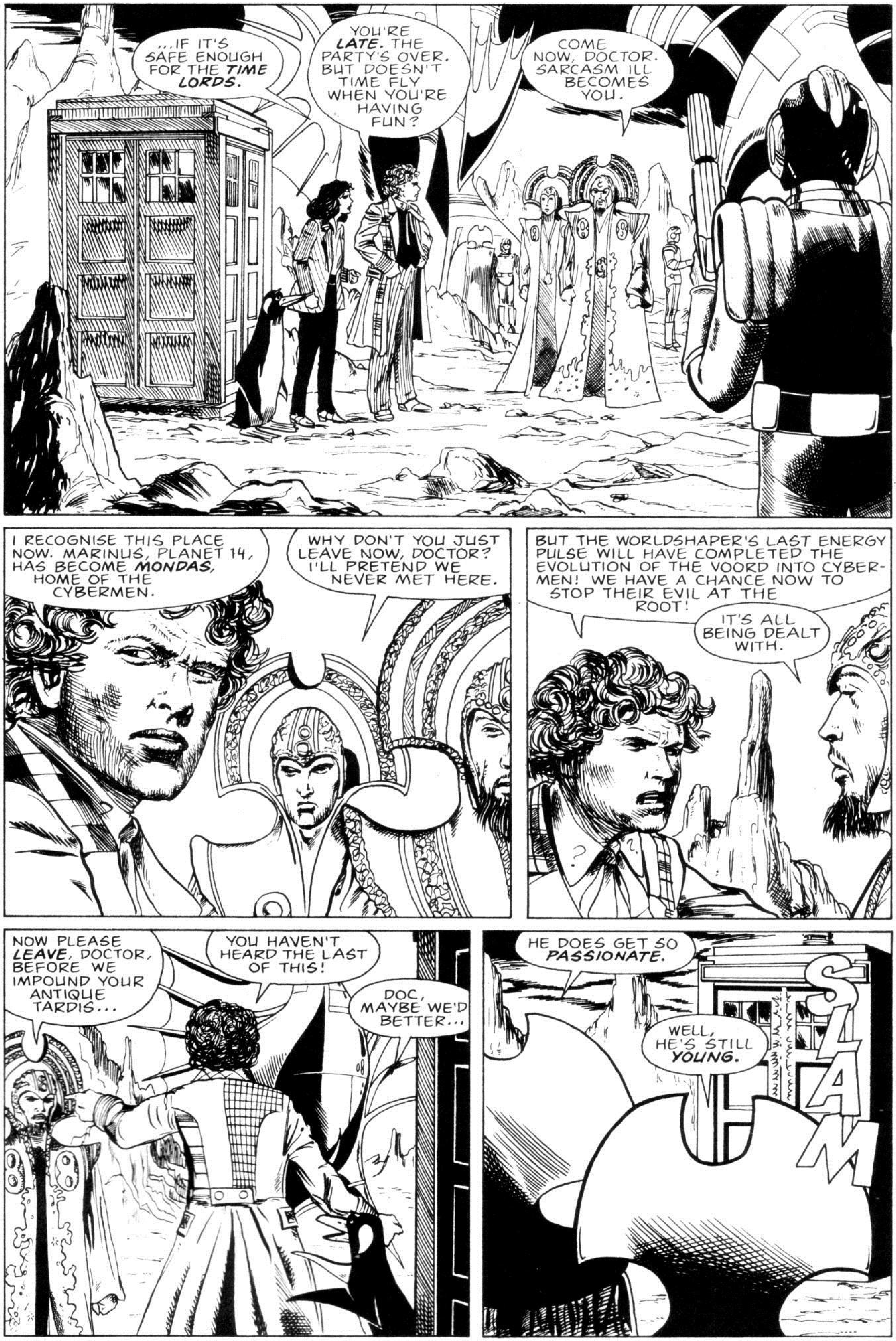

WORLDSHAPER MACHINES. THEY'RE USED TO ARTIFICIALLY ACCELERATE TIME AND CAUSE RAPID ENVIRONMENTAL CHANGES... ON **UNINHABITED** WORLDS, OF COURSE. THIS WAS **PLANET 14** ON OUR LIST.
SO I **WAS** RIGHT.
LISTEN, WORLDSHAPERS WERE BANNED **AGES** AGO. AFTER THEY USED ONE ON **YXIA** AND THE WHOLE PLANETARY SYSTEM FELL APART!
LOOK, DON'T BLAME ME. I ONLY **REPAIR** THE THINGS! I DIDN'T EVEN **WANT** THIS JOB.
MAXILLA, PLEASE GO ON.
"WELL, WHEN **DEEDRUN**, THAT'S MY PARTNER, AND I ARRIVED, WE FOUND THAT A **BIG** MISTAKE HAD BEEN MADE..."
"PLANET 14 **WASN'T** UNINHABITED. A RACE CALLED THE VOORD HAD CAPTURED THE WORLDSHAPER AND USED IT TO **RAPID-EVOLVE** THEMSELVES..."
"THEIR TAMPERING RESULTED IN AN **OVERLOAD** AND..."
"WELL, I MANAGED TO ERECT A **TIME-SHIELD**, BUT DEEDRUN..."
POOR DEEDRUN. THE SHIELD COULDN'T PROTECT ME COMPLETELY BUT AT LEAST I'M STILL ALIVE.
"WHEN THE EFFECT CEASED, THOUSANDS UPON THOUSANDS OF GYRES HAD PASSED. THE OCEANS WERE DRY AND THE VOORD HAD MUTATED FURTHER. MORE OF THEIR BODY PARTS HAD BEEN REPLACED BY CYBERNETIC GRAFTS..."
YOU MEAN THEY'RE EVOLVING INTO WHAT WE KNOW AS **CYBERMEN**?
THE VOORD **ARE** THE CYBERMEN?


WHATEVER THEY ARE, THEY HAVE THE WORLDSHAPER! USED AS A **WEAPON**, IT COULD DEVASTATE THE GALAXY!
Oh, WHAT AM I GOING TO DO?
YOU'RE GOING TO HELP ME DESTROY THE WORLDSHAPER.
THE TARDIS HAS HOMED IN ON THE MACHINE'S RESIDUAL ENERGY.
VWORP VWORP
MAXILLA, JAMIE...
*"WE'RE GOING IN."*
WHY DID YOU LET ME COME AND NOT THE OTHERS, DOCTOR?
YOU **HAD** TO BE HERE, JAMIE...
**THIS** IS WHERE THE CYBER-CONTROLLER MEETS US ON PLANET 14. DON'T YOU SEE HOW IT ALL FITS?
NOT REALLY, NO.
LOOK! THE WORLDSHAPER! I CAN'T BELIEVE WE'RE IN WITHOUT A...
AAAAAA
*MAXILLA!*
YOU WASTE YOUR TIME FLESH-MEN. THE MACHINE IS OURS AND WITH IT WE CAN SCULPT TIME ACCORDING TO OUR WHIM. THUS, WE HAVE SECURED IT BEHIND A PROTECTIVE FIELD.


TIME? YOU DON'T UNDERSTAND THE FIRST THING ABOUT TIME! HOW CAN YOU EVEN SUSPECT WHAT YOU'RE GOING TO BECOME... CYBERCONTROLLER?!
I SUGGEST YOU REMEMBER OUR AURAS, CONTROLLER. WE'LL BE MEETING AGAIN!
I THINK NOT. BURN THEM.
JUST LIKE THE GOOD OLD DAYS.
AYE, DOCTOR.
YAAA!
HA!
NOW GET OUT OF HERE, DOCTOR! THE OTHERS WILL NEED YOU.
JAMIE, WHAT..?
NO! THE FORCEFIELD!
I NEVER WANTED TO DIE IN MY BED, DOCTOR.
GOODBYE.
NO!

OH... THE PAIN!
I'LL NOT LET YOU DOWN, DOCTOR... I NEVER HAVE...
FOR CLAN McCRIMMON!
EEEEAARGH!
JAMIE!
"FROBISHER, JAMIE'S TRACER'S JUST GONE DEAD. WHAT'S HAPPENING UP THERE?"
"THE READINGS ARE RUNNING OFF THE SCALE, PERI!"
"LOOKS LIKE SOME SORT OF PULSE OF ACCELERATED TIME, RADIATING OUT FROM THE WORLDSHAPER. SEASONS ARE COMING AND GOING IN SECONDS!"
"TIME'S RACING... UH, MASSIVE GEOLOGICAL ACTIVITY... MOUNTAINS FORMING... CONTINENTAL PLATES BEGINNING TO MOVE..."
"IT'S GOING TO ENGULF THE WHOLE PLANET!"


DOCTOR! RUN! IT'S RIGHT BEHIND YOU!
MOVE IT, DOC!
Uhh! QUICKLY, SHUT THE DOOR!
MAXILLA? JAMIE..?
DEAD.
JAMIE'S DEAD.
THE TIME-FIELD'S ABOUT TO...
HIT US!
LOOKS LIKE IT'S ALL OVER, DOC.
IS IT SAFE TO GO OUT?
IT'S NOT A PARTICULARLY HOSPITABLE ENVIRONMENT, PERI, BUT I SHOULD THINK IT'S SAFE ENOUGH FOR US...


...IF IT'S SAFE ENOUGH FOR THE **TIME LORDS**.
YOU'RE **LATE**. THE PARTY'S OVER. BUT DOESN'T TIME FLY WHEN YOU'RE HAVING FUN?
COME NOW, DOCTOR. SARCASM ILL BECOMES YOU.
I RECOGNISE THIS PLACE NOW. MARINUS, PLANET 14, HAS BECOME **MONDAS**, HOME OF THE CYBERMEN.
WHY DON'T YOU JUST LEAVE NOW, DOCTOR? I'LL PRETEND WE NEVER MET HERE.
BUT THE WORLDSHAPER'S LAST ENERGY PULSE WILL HAVE COMPLETED THE EVOLUTION OF THE VOORD INTO CYBERMEN! WE HAVE A CHANCE NOW TO STOP THEIR EVIL AT THE ROOT!
IT'S ALL BEING DEALT WITH.
NOW PLEASE **LEAVE**, DOCTOR, BEFORE WE IMPOUND YOUR ANTIQUE TARDIS...
YOU HAVEN'T HEARD THE LAST OF THIS!
DOC, MAYBE WE'D BETTER...
HE DOES GET SO **PASSIONATE**.
WELL, HE'S STILL **YOUNG**.
SLAM

VWORP
HE HASN'T YET FULLY GRASPED THE COMPLEX BEAUTY IN THE CONSTRUCTION OF SPACETIME.
VWORP
WITHIN FIVE MILLION YEARS, THE CYBERMEN WILL HAVE EVOLVED AGAIN. **BEYOND** THE NEED FOR BODIES. THEY WILL BECOME PURE THOUGHT...
THE MOST PEACE-LOVING AND ADVANCED RACE IN THE UNIVERSE...
THEY WILL LEAD US INTO A NEW ERA OF UNDERSTANDING.
AS WE SAW WHEN WE VISITED THE FUTURE YESTERDAY.
I THINK A FEW MILLION YEARS OF EVIL AND BLOODSHED ARE WELL WORTH THE ULTIMATE SALVATION OF SENTIENT LIFE, DON'T YOU?
OH, YES.
WELL WORTH IT.
THE END

**GRANT MORRISON** *SCRIPT* • **JOHN RIDGWAY** *PENCILS* • **TIM PERKINS** *INKS* • **RICHARD STARKINGS** *LETTERS* • **SHEILA CRANNA** *EDITOR*

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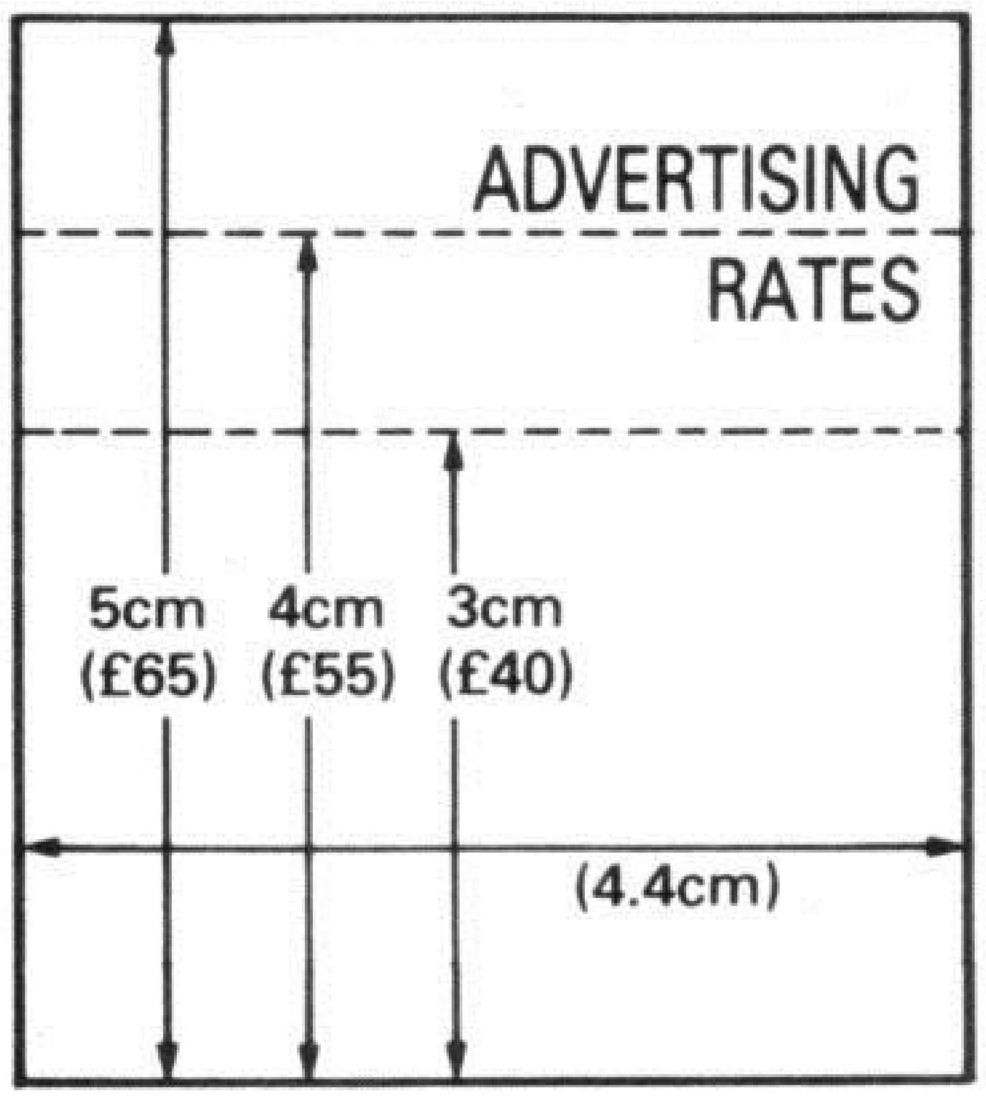

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# Benton is

Recently location shooting was completed in the North-West of England for a new *Doctor Who* spin-off. Behind the production is Reeltime Pictures, who have been selling the successful Myth Makers series of video interviews for over two years. The subject of the video, which is titled *Wartime,* is perhaps one of the most popular and lasting concepts from *Doctor Who*, the United Nations Intelligence Taskforce, better known as UNIT

*Wartime* stars popular UNIT regular John Levene, who returns as Warrant Officer Benton. The last time we saw Benton was in the 1975 *Doctor Who* story *The Android Invasion,* and *Wartime* is set 'at some point' between this story and *The Five Doctors.* Reeltime Pictures, aware of the pitfalls involved in any *Doctor Who* chronology, are being suitably vague. Suffice to say, it is before the tragic day Benton left UNIT.

*Wartime* is essentially a ghost story and it gives us a chance to see a lot more of Benton, revealing much of his background and reasons for joining the armed forces. But UNIT fans can also be sure of seeing the type of action scenes that characterised the Pertwee era, including a battle sequence with Benton in combat kit!

Also starring is Michael Wisher, who has made several appearances in *Doctor Who.* These include the ill-fated Rex Farrel in *Terror of the Autons* (also featuring John Levene), the scheming Kalik in *Carnival of Monsters* and, most notably of all, Davros in *Genesis of the Daleks.* His role as Benton's father is one of the production's strongest highlights.

The main location chosen was ideal for the fantasy sequences featured in the video. It is a vast, derelict folly of terraced gardens, criss-crossed by a twisting maze of paths and stairways. Around every corner can be found a curious mixture of crumbling stone buildings, bridges, lagoons and, dominating the entire site, a tall, dark tower, which looks more suited to Transylvania than Lancashire.

Most of the three days on location were spent with cast and crew clambering around the site, shooting scenes as they went. Unfortunately for John Levene, the boots supplied by the costumers were a size too small, so he had the added discomfort of badly blistered feet.

Part of the story finds Benton transporting a mysterious box to UNIT HQ. Quite a bit of time was spent

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# Back!

If you ever wanted to know more about this popular U.N.I.T. member, now's your chance to find out . . .

shooting these scenes around local country roads, so if any of you happened to see a UNIT land rover it wasn't your imagination!

### SURPRISE OPERATION

Whilst travelling north to the location, the crew became involved in a real life drama of their own. It's hardly surprising to learn that since a UNIT story was being made, weapons were being carried. Not real ones of course, but DTs (dummy trainers – the term for real firearms that have been specially disabled), which were provided by a theatrical agent who specialises in military hardware. In this instance two SLR rifles, a pistol, sten gun and a grenade were in the crew bus. Although the crew knew they were inoperable, it would be quite easy for anyone else to mistake them as the real thing, and this, in fact, is what happened.

Unknown to the crew, an RAC officer had spotted the butt of a rifle poking out of the equipment in the bus as it was parked at a motorway service station. He immediately reported this to the local police, one of whom disguised himself as a mechanic and inspected the vehicle. Realising that the weapons might belong to terrorists the police allowed the occupants to return to the bus and set off, to keep all the suspects in one place. So, when the bus began to leave, the crew found themselves in the centre of a UNIT style operation – one Benton himself would have been proud of!

As it entered the slip road, two police Range Rovers pulled up in front of the bus and a car screeched up behind. The back doors were flung open and the crew were told to remain completely still, as they were surrounded by armed police officers! Luckily the misunderstanding was soon cleared up, together with promises of police co-operation on future shoots.

With the tape now on sale, readers can find out for themselves what happens in this particular chapter of Benton's life.

● **Malcolm Hester**

***Michael Wisher plays Benton's father.***

***Benton – back before the cameras again. Over: Benton, on location.***